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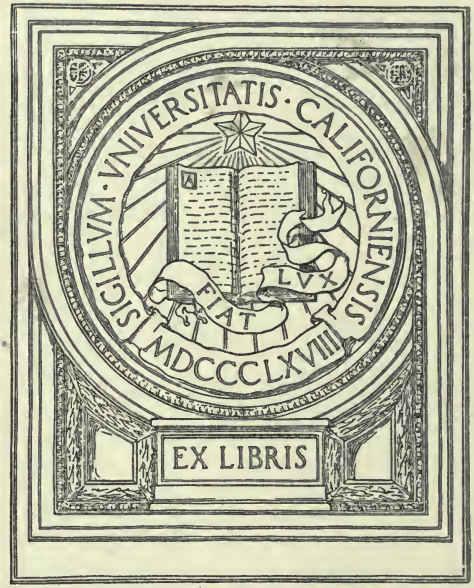
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EDITORS' NOTE.

THE chief aim of this series of HANDBOOKS OF PRACTICAL ART is to bring to the notice of students and amateurs of art, as well as all lovers of the highest excellence in workmanship, numerous examples, both ancient and modern, of the application of beautiful design to articles of every-day use and to the various objects which are frequently employed for purposes of decoration.

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In making the selection, much care has been taken to include only those works that are noteworthy either for the elegance of their form or the beauty of their ornamentation: although a few objects have been chosen for their historical interest, and for the purpose of showing the style of art prevalent at the time in which they were made.

H. B. W.
P. H. D.

SOCIETY OF ARTS.
Oct., 1881.

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CONTENTS.

CHAPTER I.

PAGE

The Metals—Gold—Silver—Early Coins and Medals—Assay of Gold and Silver 1

CHAPTER II.

Ancient Art—Egyptian—Assyrian—Greek—Etruscan—Roman—Pompeian—Ancient Treasures found 10

CHAPTER III.

Byzantine and Early Christian Art—Gold-work of the Lombards—Spanish Art—The Treasure of Guerrazzar—Early French Art 22

CHAPTER IV.

The Eleventh Century to the Renaissance—Monastic Artists—Ecclesiastical Art—Shrines—Chalices—Celebrated Goldsmiths 35

LIST OF ILLUSTRATIONS.

No.		PAGE
	PASTORAL STAVES—Gold, Ivory and Enamel . . *In the South Kensington Museum.*	*Frontispiece.*
	COIN OF LYSIMACHUS	4
	CYLIX, OR DRINKING-CUP OF SILVER	9
1.	EGYPTIAN GOLD ORNAMENT	10
2	DIADEM FOUND AT THEBES	11
3, 4.	GREEK FIBULÆ	13
5, 6, 7.	GOLD EARRINGS	14
8.	ETRUSCAN MIRROR	16
9.	PHOENICIAN EARRING	17
10.	SILVER PATERA. *Hildesheim*	18
11.	SILVER CRATER. *Hildesheim*	19
12.	SILVER VASE. *Hildesheim*	20
13.	SILVER DRINKING-CUP. *Hildesheim*	20
14.	SILVER DRINKING-BOWL. *Hildesheim*	21
15.	GOLD TORQUE	21
16, 17.	GREEK EARRINGS AND PORTION OF NECKLACE . .	22
18.	IRON CROWN OF THE LOMBARDS	25
19.	CROWN OF AGILULPH	25
20.	CROWNS OF GUERRAZZAR	27
21.	DIADEM OF CHARLEMAGNE	30
22.	KING ALFRED'S JEWEL	33
23.	THE TARA BROOCH	34
24.	GOLDEN ALTAR TABLE	35
25.	SHRINE OF THE THREE KINGS	38
36.	CHASSE OF ST. TAURIEN	39
27.	GERMAN RELIQUARY	41

No.		PAGE
28.	BYZANTINE CROSS	43
29.	THE TASSILO CUP	44
30.	THE WILTEN CHALICE	45
31.	CUP OF ST. REMIGIUS	46
32.	RUSSIAN CENSER	47
33.	CROZIER. *Laon Cathedral*	49
34,	SUPER-ALTAR IN JASPER AND SILVER	51
35.	MONSTRANCE OF SEDLETZ CASTLE	53
36.	BYZANTINE CIBORIUM	55
37.	FOUNDER'S CUP. *Pembroke College, Cambridge*	57
38.	GOLD CHALICE	58
39.	SILVER AND NIELLO BROOCH	61
40.	SILVER FILAGREE BROOCH	64

GOLD AND SILVER SMITHS' WORK.

CHAPTER I.

THE METALS—GOLD—SILVER—EARLY COINS AND MEDALS—ASSAY OF GOLD.

THE two chief precious metals have been largely used as the medium of such art as has existed from the earliest historic times. We learn from the second chapter of Genesis that the gold of the land of Havilah was good; and in the thirteenth chapter we are told that Abraham was rich in silver and gold. Homer constantly alludes to gold, and less frequently to silver; and gold ornaments have been found in tumuli of very early periods. Silver was chiefly obtained from Europe, as gold was from Asia. Homer does not mention the sources from which gold was obtained in his time; and the first hint as to the locality of the mines is obtained from Sophocles (Antigone), who speaks of the electrum (or pale-coloured metal) of Sardis, and the Indian gold. Fuller details are furnished by Herodotus, who mentions the gold-mines of Thasos, opened by the Phœnicians, the first colonists of the island, and the more productive gold-washings in the bed of the Pactolus. The latter furnished the gifts sent by Crœsus, the Lydian king, to Delphi, which were seen and

described by Herodotus. Besides ingots, there were a lion weighing 10 talents (600 lbs.), a female figure 4½ feet high, a basin weighing 8½ talents and 12 lbs. over, besides other objects in gold. The amount of gold paid into the treasury of Darius by the Indians equalled the entire assessment of all the other tributaries.

This metal is very equally spread over the surface of the globe, and new sources of supply have been successively discovered. The mines of Egypt were long famous for the large supply which they produced ; and the Gauls in their various invasions are said to have possessed an instinctive faculty for discovering gold. In modern times Europe was chiefly supplied from Mexico, Brazil, New Grenada, Chili, and Peru, until in 1847 the rich gold region of California was discovered. The first find of gold in Australia was made four years after, in 1851. At present the annual yield of gold in the whole world is calculated at between thirty and forty millions sterling.

Herodotus mentions a silver-mine adjacent to the Lake Prasias in Macedonia, from which Alexander I. obtained a talent (60 lbs.) in weight per day ; but the most extensive and richest mines were in the chain of hills occupying the southern extremity of the Attic peninsula, which are described by Xenophon as of great antiquity. These were nearly worked out when Diodorus contrasted their poverty with the wealth of the Spanish mines. Considerably more than three-fourths of the present supply of silver comes from America, which produces over 2,000,000 lbs. troy annually. Until lately, Mexico yielded the largest percentage of this amount, but a rival has now arisen in the state of Nevada (United States), where singularly rich mines have been discovered. The chief European supply is derived from Spain, where genuine silver ore exists : the British Isles rank next as producers of silver, on account of the large amount obtained in the lead-mines by the process of desilverizing lead, which in 1879 produced 333,674 oz., worth 70,905*l.* A large part of this amount is required merely to supply the loss by abrasion and other causes. Mr. Lutshaunig[1] calculates that the annual loss of silver by wear of coinage, by plating, by fire, by wrecks, and

[1] "Book of Hall Marks," 1872.

chiefly by photographic processes, is about 1,365,000 oz., or say thirty-five tons. The waste of gold is even greater proportionately than that of silver, on account of the large number of trades in which it is used and lost. This may be put at about fifteen tons annually. As there are no statistics upon which to base this calculation, it must be taken merely as an approximate estimate.

The unanimity with which all races of mankind have selected gold as the first and chief representative of value is not a little remarkable. Pliny seems to have been much struck with this and he straightway attempted to find a reason for the preference, He says it could not have been selected for its utility, nor for its heaviness or ductility, nor for its colour, as yellow is not particularly admired in other things. He therefore came to the conclusion that it must have been chosen for its indestructibility. The philosopher is clearly wrong in dismissing so summarily the claims of colour, for the constant association by the poets of the term "golden" with the light of the sun shows what attribute of the metal most struck them. In fact, the colour and brightness of gold makes it highly attractive for ornamental purposes. When to these advantages are added its ductility, and under ordinary circumstances its freedom from rust and tarnish, it is easier to understand why the choice of this metal has been so universal.

In the earliest times the precious metals were used for the construction of personal ornaments; and the savage found it easy to beat out the pure ore into circlets to adorn his limbs. The intrinsic value of these metals has been at the same time both beneficial and injurious to art treatment; beneficial because the value of the material made it worth while to expend the best work upon it, and injurious because, being valuable in itself, it was frequently changed in form as it passed from hand to hand. Even when the plainest treatment was employed it could never be despised. In the earliest times gold and silver were chiefly used as mediums of exchange, and this metallic money was in the form of bars, spikes, and rings; the ring money could be opened, closed, and linked in a chain for convenience of carriage.

The earliest money current in Mesopotamia consisted of small gold bars weighing about 260 and 130 grains, and silver bars of 172 and 86 grains. In still earlier periods, payments were made in Assyria in silver of specific weight.[2]

It is generally considered that money was first coined in Asia Minor, when subject to the kings of Lydia, and at a period not earlier than the seventh or eighth century B.C. Herodotus expressly states that the Lydians were the first nation to introduce the use of gold and silver coin, and that they coined money before the Greeks. On the other hand, some numismatists maintain, from the authority of the Parian marble, that Pheidon, king of Argos, first coined silver money at Ægina. The date of Pheidon's reign is assigned by some authorities between 783 and 730 B.C., although Herodotus and Strabo date it, according to the Newton chronology, 576 B.C.



COIN OF LYSIMACHUS, KING OF THRACE.

The earliest coins of the cities of Asia Minor before the time of Crœsus were of alloyed metal, known as *electrum*.[3] The artistic treatment of coinage has usually been considered of secondary importance, and therefore we need scarcely take this form of gold and silver work into account. Most early coins have a lumpish appearance; but some of those struck in Greece and in Mediæval Italy have great merit.

Among those celebrated artists who have devoted their attention to designs for coins are Francia, the greatest painter of the earlier Bolognese school, who at the time of his death, 1517, was master of the mint at Bologna; Raphael also designed medals, if not coins. The coins of Clement VII. are mainly the work of Benvenuto Cellini, who appears himself to have drawn the designs for the coins which he engraved; the coins of Innocent XII. were the work of Ferdinand Saint Urbain and Hameranus.[4]

[2] "Ninth Annual Report of the Warden of the Standards," p. 52.

[3] Ibid. p. 52.

[4] "Seventh Annual Report of the Deputy Master of the Mint," p. 19.

Several of the engravers to the English Mint have been men of some distinction ; Simon Rawlins, Roetier, Blondeau, Natter, and Pingo are all well-known names. Mr. Fremantle describes the works of Thomas Simon, the pupil of Nicholas Briot, as without question the best specimens of the art of coinage ever produced by an Englishman.[5]

John Roetier coined for Charles II. and James II. ; and, being a Jacobite, he took advantage of his position after the Revolution to make King William's halfpence so that the back part of the head represented a satyr's face with horns. For this he was turned out of his office ; but he soon after obtained employment in the French mint. Mr. Chaffers remarks that it was not until Henry VIIth's reign that any real expression was given to the human countenance, either in sculpture or coinage. The fact here stated, it may be observed, is curious, inasmuch as good portraits are extant of earlier kings, such as those of Edward III., preserved in illuminated MSS. at Windsor, and that of Richard II. at Westminster Abbey. The portraits on the coins of Henry VIII. are excellent, and it may be safely inferred that the genius of Holbein was not without influence on the coinage of this reign, so closely do the likenesses resemble the portraits of the king by that master.[6]

Although gold and silver in a pure state, without any mixture of alloy, are too soft to be used with advantage in the arts, we find that many coinages have been really unalloyed ; thus an aureus of Vespasian was found, on being assayed, to contain only $\frac{1}{788}$ of alloy, a native mixture which the most careful modern process could hardly extract. Even as late as the eleventh century the bezants of the Comneni were still of 22 carats, the standard of the English sovereign, which is now the highest in Europe. This was not always so, for the Venetian and Papal zechins and the Dutch and Austrian ducats were largely minted of fine gold. In the thirteenth century the Palæologi debased the standard to a miserable extent. Michael minted bezants of only 16 carats, or $\frac{2}{3}$ fine gold ; but his son Andronicus reduced this to 10, and ultimately to 8 carats fine,

[5] "Seventh Annual Report of the Deputy Master of the Mint," p. 23.

[6] Ibid. pp. 20—23.

or one less than the base metal of 9 carats, which can be legally hall-marked in England. The present French standard is $\frac{1}{10}$ alloy for both gold and silver, and this is now adopted in all the mints of Europe except our own. Several alloys were in use among the Romans, and all had distinct names, thus: gold containing as much as $\frac{1}{5}$ silver took the name of *electrum;* a mixture of copper with $\frac{1}{4}$ gold was known as *pyropus*, apparently the same alloy as that better known as *aurichalcum.* Electrum was in request for drinking-cups, partly because it was more lustrous by lamp-light than the unalloyed metal, and partly because that which was found native in the Spanish gold-washings was supposed to betray the presence of poison in the draught it contained by a changing colour and crackling noise.[7]

The principal alloy of silver is copper, but other metals are occasionally employed in the commoner qualities of silver. The English standard for silver has always been high; and the coinage only contains $\frac{3}{40}$ of alloy (copper) against $\frac{37}{40}$ of fine silver. There are really two standards, one called *the old*, the other *the new*, although the latter is practically in abeyance; the old standard is 11 oz. 2 dwts. fine silver in the pound troy; but a law was passed in the reign of William III. (1697), raising the standard to 11 oz. 10 dwts. for plate alone, the object being to prevent the melting down of coin. This is called the new standard; but as the articles made from this silver were found not to be so durable as those from the more alloyed metal, silversmiths were permitted by a law passed in the reign of George III. (1819), to manufacture from the former standard, the use of the new one being, however, permitted to those who chose to avail themselves of it.[8]

Means of testing, or assay, are of considerable antiquity; the ancient Greeks made use of a testing stone; but we have no records of any system of stamping gold and silver wares earlier than the thirteenth century. In the year 1238 it was ordained in England that no one should use any gold of which the mark was not worth 100 shillings at the least, nor any silver worse than

[7] C. W. King's "Natural History of Precious Stones," 1865, p. 116.

[8] G. E. Gee's "Silversmiths' Handbook," 1877, p. 60.

the standard of the coins. The privilege of assaying the precious metals was conferred upon the Goldsmiths' Company by the statute 28 Edw. I., c. 20 (1300), in which directions are given as to the mark to be attached to the object. The first charter of the Company bears date March 30th, 1327 (1 Edw. III.).

In France certain rules for the regulation of the goldsmiths of Paris, made about the middle of the thirteenth century, are in existence. In an ordinance of Philippe le Hardi (1275), the *argentarii* were compelled to stamp their works with the *seign* of the town in which their forge was situated, on pain of the confiscation of the goods ; and in the reign of Philippe le Bel (1313), gold was ordered to be stamped with the punch of the Goldsmiths' Company of Paris. In these old ordinances the *touche de Paris* is recognized as the standard for gold, and the English *sterling* for silver.

Hall-marks are so-called from the special places or halls where all plate manufactured in the country has to be sent to be assayed and stamped. These places are fixed by Act of Parliament, and the towns where they are situated are styled assay towns.

The punch marks used on plate are—

1. *Standard.*—A figure representing number of carats; a crown in England a thistle in Scotland, and in Ireland a crowned harp (22), or a unicorn's head (18). [The three lower standards (15, 12, 9) are not marked with the crown or sovereign's head.]

The silver standard mark is a lion passant in England, a harp crowned in Ireland, a thistle in Edinburgh, and a lion rampant in Glasgow.

2. *Duty.*—Head of the reigning sovereign, and the figure of Hibernia in Dublin.

3. *Date.*—Letter of the alphabet.

4. *Place.*—Mark of assay town.

5. *Maker.*—Initials of the maker's Christian and surnames.

The clumsy process of marking the date by a letter of the alphabet is of some antiquity. Mr. Chaffers [9] gives a list of 23 cycles of twenty years each for the London Assay Office.

[9] "Hall Marks on Gold and Silver Plate," by W. Chaffers, 5th ed., 1875.

These letters change their form with each cycle, and black letter, roman, italic, court and lombard types are all represented. The complete cycles of letters begin with Queen Elizabeth (1558-9), cycles 1 to 6 (1438—1558) being incomplete. The letters for the other assay offices are also given by Mr. Chaffers.

Most of the European countries followed England and France in the use of hall marks. Augsburg and Nuremberg were the great centres of goldsmiths' work in Germany during the sixteenth and seventeenth centuries, but most of the other cities had their special marks as well as these. Many of the cities of Spain had their corporations of goldsmiths and silversmiths, and these bodies mostly used stamps showing the place of manufacture and the maker's name. Two sheets of electrotype casts of stamps used in Flanders from 1567 to 1636, containing 105 names of the sixteenth and 81 of the seventeenth century, have been obtained for the South Kensington Museum by Mr. Weale.

The assay of gold is effected by adding to a weighed piece of alloyed gold three times its weight of fine silver. These are wrapped together in a piece of sheet lead and cupelled or melted in a porous crucible called a cupel. All the impurities are thus got rid of, and there only remains on the cupel an alloy of gold and silver, which is flattened out on an anvil and bent into a screw, called a *cornet*. This is treated first with nitric acid, and afterwards with hydrochloric acid. This dissolves all the silver and leaves the gold only, which is dried, shrunk, and weighed. The difference between the weight of this pure gold and the original metal before cupellation shows the exact quantity of alloy.

The operation of making a silver assay is simpler. The piece of silver to be tested must be weighed accurately and wrapped in twelve times its weight of sheet-lead. The whole is then melted in a cupel, and all the alloy is expelled with the lead, a bead of fine silver only being left. This is weighed in a sensitive balance, and the amount of alloy is calculated from the loss in cupelling.

The value per ounce of the different qualities of gold allowed to be stamped is as follows :—

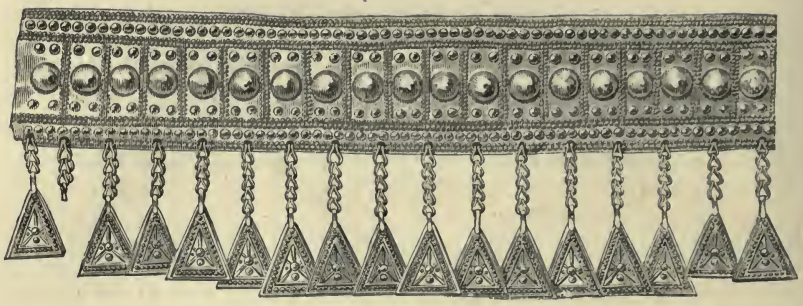
	£	s.	d.
24 carat or pure gold	4	4	11½
22 „ (1st standard and currency) . . .	3	17	10½
18 „ (2nd standard)	3	3	8½
15 „	2	13	1
12 „	2	2	5¾
9 „	1	11	10½

It must be borne in mind that the carat when applied to diamonds is an actual weight, but when used to indicate the purity of gold it is only equivalent to one part of an imaginary subdivision into twenty-four parts. Thus 22 carat gold represents 2 carats of alloy; 18 carat gold, 6 carats of alloy; and so on, whatever the weight may be.

One quality only of silver is recognized, the market price of which is constantly varying. Sterling silver contains 222 dwts. of silver to 18 dwts. of copper.



CYLIX OR CUP OF SILVER.
Found in the ruins of Alesia (Côte d'Or) France.



(*Fig.* 1.) EGYPTIAN ORNAMENT IN GOLD.

CHAPTER II.

ANCIENT ART.

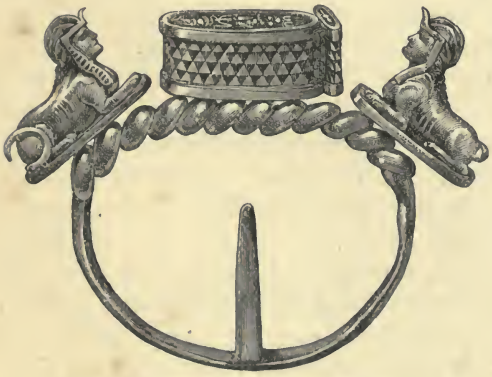
IN considering the objects that have been produced by goldsmiths and silversmiths during different ages, we shall find that they may be divided broadly under the three heads of—

I. Personal jewellery, and household plate.
II. Ecclesiastical work.
III. Secular work for corporate bodies.

Although the contents of the following pages will not be arranged exactly in this order, it will be well for the reader to bear these divisions in mind. The earliest specimens of art in metal work that have been preserved to us are personal ornaments (Fig. 1 to 7), and this is the natural effect of the custom of burying these treasures with the body of their former possessor. The treasures of palaces and temples were destroyed in the political convulsions of kingdoms. When we come to the Christian era we find the church, which was the only place of safety in times of violence, to be the chief possessor of art treasures. In later and more settled times the secular began to rival the ecclesiastical plate. Personal ornaments are of course general in all ages. The Bible is full of references to work in the precious metals. When Eleazar wished to forward his master's suit he presented Rebekah with "a golden earring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold" (Gen. xxiv. 22). The earliest specimens

of goldsmiths' work of which we have any real knowledge, owe their origin to Egypt. During their captivity in that country the Israelites must have learnt that dexterity in the working of gold and silver, which enabled them to make the sacred vessels that were required for the tabernacle. The two chief artificers who were chosen "to devise cunning works, to work in gold, in silver, and in brass," were Bezaleel, of the tribe of Judah, and Aholiab, of the tribe of Dan (Exod. xxxi.). The description of the various articles is very full, as, for instance, that of the candlestick with its seven lamps, which was made of a talent of pure gold. "Of beaten work made he the candlestick; his shaft, and his branch, his bowls, his knops, and his flowers, were of the same; and six branches going out of the sides thereof; three branches of the candlestick out of the one side thereof, and three branches of the candlestick out of the other side thereof" (Exod. xxxvii. 18). This candlestick is figured among the sculptures inside the arch of Titus, at Rome.

The late M. Auguste Mariette (Mariette Bey) discovered at Thebes a remarkable set of gold ornaments, which he assigned to the period 1500 years B.C. These treasures were found in a mummy case, which was supposed to contain the remains of the Queen Aah-Hotep. Among various other articles were a diadem of gold and lapis lazuli (Fig. 2), a square brooch set with precious stones, and a gold boat with silver rowers, upon which was the name of the husband of the queen, Rameses. These relics belong to the Khedive of Egypt, and were shown in London at the Exhibition of 1862.



(*Fig.* 2.) DIADEM OF GOLD AND LAPIS LAZULI.
Found in the tomb of Queen Aah-Hotep.

Pliny remarks that "Egypt stains silver in order to see her darling Anubis upon the plate; and paints the metal instead of chasing it," from which Mr. King draws the conclusion that the Egyptians at some unknown period invented the art of *niellatura*, afterwards perfected by the Florentines of the Quattrocento school. The pigment was made by adding one-third by weight of the finest copper, and as much of sulphur, to some silver; this mixture was roasted in a pot with a luted cover, until the cover opened of itself.[1]

Sir Henry Layard has expressed the opinion that alloyed metals were largely used, both by the Assyrians and the Jews, and that much of the metal called gold by sacred and profane writers was really the aurichalcum of the Greeks, or copper alloyed with other metals, such as that used in the bowls and plates discovered at Nimrod, but this opinion has been disputed.

The statues erected by the ancients in honour of their gods were often of colossal size. Herodotus saw one of these in the Temple of Belus, which consisted of a golden image seated upon a throne, of which the seat and base were gold. The Chaldeans informed the historian that the weight of the whole was 800 talents, or 48,000 lbs., but there is reason to believe that the foundation of the structure was of wood, and that the gold was laid on in plates, as is described in the accounts of the Jewish tabernacle. The Asiatic method of covering other materials with plates of gold may be illustrated by the passage in the book of Isaiah (xl. 19), where we read, "the workman melteth a graven image, and the goldsmith spreadeth it over with gold and casteth silver chains."

In the Homeric poems we read of the golden shield of Achilles, and of the golden armour of Diomede and Glaucus, but, really, gold was excessively rare in Greece before the conquest of Persia. It is related that the Lacedemonians when they required the small amount of gold necessary for gilding the face of a bronze statue, sent all over Greece in a vain search for it. When in despair they consulted the Delphic oracle, they were advised to apply to Crœsus. Another instance of this rarity may be found in the conduct of Philip,

[1] C. W. King's "Natural History of Precious Stones," 1865, p. 75.

who, when he first became the possessor of a golden cup, set so high a value upon it, as always to keep it under his pillow. Pliny observes as a strange fact that although the great Greek artists had obtained a high reputation for chasing in silver, yet none of them were similarly famed for working in gold.



(*Fig.* 3.) GOLD FIBULA (BROOCH). [*Greek.*]

The first statues seen in Greece, and ascribed to the mythical Dædalus or his pupil Learchus, were executed with the hammer alone; the several parts being hammered out separately and joined together by pins or rivets: the process of soldering not having been invented until long afterwards.

Three different processes were used by the Greeks in the production of their silver work. The first was that of beating with the hammer thin plates into various forms. These sheets of metal were placed upon a substratum of cement, which yielded sufficiently to allow of the requisite amount of relief; it was then worked upon with blunt punches of different shapes, the ornament or figure being gradually raised by the ground being sunk. This kind of work, called by the French *repoussé*, was revived by the Italians in the sixteenth century, and brought to great perfection by them. The second process adopted by the Greeks was that of engraving the surface of the work with a sharp tool, or chasing; and the third, that of inlaying one metal into another, or damascening.[3]



(*Fig* 4.) GOLD FIBULA. [*Greek.*]

The names of a large number of Greek artists in the precious metals have come down to us. The head of his profession was

[2] King's "Natural History of Precious Stones," 1865, p. 82.

[3] "The Art of the Silversmith," by W. H. Singer (Journal, Soc. of Arts, vol. xxviii. p. 370).

Mentor, whose work was held in high repute. Crassus is said to have paid 100 sestercia (or 1000*l.*) for two bowls by him. After Mentor came Acragas, who gained fame by the production of a hunting-scene; Bœthus; and Mys, whose most admired piece was a group of Sileni and Cupids. All these three were Rhodian goldsmiths. In the third rank were Calamis, Antipater,



(*Fig.* 5.) *Greek.*



GOLD EARRINGS.
(*Fig.* 6.) *Greek.*



(*Fig.* 7.) *Byzantine.*

Stratonicus of Cyzicus, Tauriscus, and others. After these in point of time came Pasiteles, Hedystratides, Zopyrus, and Pytheas. The last artist was specially famed for his small cups, embossed with cooking scenes, and made so thin that it was impossible to take a cast from them for fear of bruising the relief.

Some of the greatest Greek sculptors were also workers in the precious metals, and Pheidias is known to have formed statues of ivory and gold, or chryselephantine. The Romans were not themselves artists, but they highly appreciated the work of the Greeks, and eagerly sought after old chased plate, although the chasings had often become obliterated by age and wear. The artistic element was soon overlooked, and the luxurious vied with each other in the possession of the largest silver dishes. Drusillanus, a slave of Claudius, and the treasurer of Hither Spain (the province containing the mines), had a silver dish, weighing 500 lbs., made in a forge built for the purpose, with eight plates to match it, weighing together 250 lbs.

All kinds of household effects were decorated with silver, and it is recorded that Nero's wife Poppea had her mules shod with gold. The Romans in their ostentation imitated a Persian fashion, and covered their robes with disks in thin gold plate, ornamented with designs in *repoussé* work. The substance of the plate was usually of the thickness of stout cartridge paper, and the weight of the robe was necessarily very considerable.

A large business was done by those men who produced the statues of gods and goddesses in connexion with the temples, and we see from the account in the "Acts of the Apostles" (xix. 24) that Demetrius the silversmith who "made silver shrines for Diana" was a man of considerable influence in the city of Ephesus.

We should have little more than the descriptions of Pliny and others to guide us in estimating the examples of Greek gold and silver smiths' work, were it not that buried treasures have at different times been discovered. We have already alluded to the late Mariette Bey's excavations at Thebes. Dr. Schliemann discovered at Mycenæ a large quantity of gold and silver articles —such as belts, buttons, breastplates, and helmets.

From the vast quantity of ornaments sometimes found together, it has been supposed by some that goldsmiths in the early ages kept regular stocks-in-trade.

Numerous gold crowns, spoons, and gems of all kinds were found at Rourivum in Cyprus, and offered to the British Museum by General Cesnola, in 1876. These are now in a public museum at New York. Amongst the objects are many vessels of elaborate silver workmanship.

The excavations made in the present century in Etruria, especially in the tombs, have produced many examples of old Greek work. Some of the specimens, known as funeral ornaments, are light and delicate, while others, evidently intended for constant use, are firm and strong. All are usually of the purest gold. Repoussé figures alternate with strings of the finest granulated work, and the exquisite devices testify to the use by the Etruscans of agencies unknown to us. Grains of gold, scarcely perceptible to the naked eye, were joined with such nicety that they appeared portions of the original, and

exceed in delicacy of manipulation anything produced in later ages.

This exquisite workmanship, which has remained a marvel to succeeding artists, was chiefly devoted to the production of personal ornaments. The accompanying representation of an engraved hand-mirror (Fig. 8) is of great beauty. Ancient



(*Fig.* 8.) HAND-MIRROR. [*Etruscan.*]

mirrors were usually made of an alloy of copper and stannin (or tin), with backs of bronze; but sometimes silver was burnished and used for the surface, while occasionally gold was introduced at the back to assist the reflection.

There is a special interest appertaining to the art of Etruria, in that it was through her that the Romans first learnt the art of Greece.

Some Phœnician earrings discovered by M. Salzmann among the ruins of Camyrus, in the Island of Rhodes, are attributed by him to the eighth century before the Christian era. They are made of fine gold, the surfaces being of two beaten plates, fixed together by means of solder. They are executed in embossed work, and covered with filigree ornament. The mane of a lion, which is the central figure, is composed of the minutest granulated balls, and his mouth and ears are designed in the same way. Pomegranate blossoms, attached to fine chains, are joined to the rings at the base of the earring, and these divide into three parts to represent pomegranate branches.



(*Fig.* 9.) GOLD EARRING.
[*Found in the Island of Rhodes.*]

In the year 1830 a Norman peasant, named Tronchin, struck, in ploughing his field at Bernay, upon a large tile covering a hoard of silver articles, weighing over 50 lbs. This was the treasure of the temple of Mercurius Cannetonensis, which had been buried during some time of trouble and never reclaimed. It consisted of utensils of various periods from that of Alexander (some of the objects of which epoch were in the purest Greek style) to the more practical one of the Romans, whose large flat dishes were ornamented with a solid and strong chasing. Among the most important of these objects were two tall flagons, embossed with scenes from the "Iliad," which have been referred to the time of Pasiteles. The shape is similar to that for which Cellini was famous.[4] This treasure is now deposited in the Bibliothèque nationale at Paris. Another of the treasures of this institution is the well-known Patère de Rennes, a shallow gold bowl ten inches in diameter, and weighing forty troy ounces, which was discovered at Rennes in the year 1777. In the centre

[4] King's "Natural History of Precious Stones," 1865, p. 81.

is an "emblema," a spirited scene containing eight figures, and representing the drinking-match of Bacchus and Hercules. This scene is enclosed within a frieze, displaying in low relief the triumph of Bacchus over his competitor. The broad rim is adorned with equidistant garlands, alternately of acanthus and laurel.[5] This magnificent object is of special interest as giving a



(*Fig.* 10.) SILVER PATERA. [*Found at Hildesheim.*]

faint idea of that profusion of gold plate which glittered on the sideboards of the Roman nobles after Pliny's day.

One of the most remarkable discoveries of Roman silver plate was made in 1869 by some German soldiers under the hill above the city of Hildesheim in Hanover. This treasure is now in the museum of Berlin, and consists of a table service and portions of candelabra. The best pieces are supposed to be of a date not later than the first century. Copies of the different objects in

[5] King, pp. 82, 83

the Hildesheim treasure made by Messrs. Cristofle, of Paris, are in the gallery of electrotypes in the Architectural Court at the South Kensington Museum.

An open saucer with handles, called a cylix or patera, represented in Fig. 10, is one of the most beautiful of the series. The



(*Fig.* 11.) SILVER CRATER OR MIXING-CUP.
[*Found at Hildesheim.*]

seated figure of Minerva, leaning on a shield in relief is partly gilt, and the concave sides are ornamented with a delicate frieze of Greek flower and scroll. The vase (Fig. 12) is severely classical in form and ornament. The crater or mixing-cup (Fig. 11) is decorated with flowing ornament, and forms a very remarkable

contrast to it in every particular. Figs. 13 and 14 are alike in exhibiting the Bacchanalian emblem. Mr. Pollen remarks that this "Hildesheim treasure illustrates the splendour with which the kitchen and the sitting-rooms of the Roman house, even



(*Fig.* 12.) SILVER VASE. [*Found at Hildesheim.*]

of the campaign tent, were furnished." Silver stewpans, like those now in use in shape, have their handles elegantly moulded



(*Fig.* 13.) SILVER DRINKING-CUP.
[*Found at Hildesheim.*]

into leaf-work, ending in the necks or heads of aquatic fowls, where they clip round the edges of the pans.[6]

The Gauls were famous for the possession of great quantities

[6] "Gold and Silver Smiths' Work," by J. H. Pollen, p. 35.

of gold, which they made into torques and armlets. There are many allusions to these riches in the classical writers. Diodorus Siculus, for instance, specially remarks on the abundance of gold in the shrines and temples of these people. In 1832 a peasant, digging in a ruined Druidical circle in the Commune of Vieux-bourg, near Quentin, Brittany,[7] discovered a hoard of torques, the total value of which was about 1000*l.* There were ten torques and one bracelet; some of them were very elegantly ornamented and of great weight, the heaviest being 49 oz., the others from 30 oz. upwards.



(*Fig.* 14.) SILVER DRINKING-BOWL.
[*Found at Hildesheim.*]

[7] "Archæologia," vol. xxvii. p. 1.



(*Fig.* 15.) ANCIENT TORQUE OR COLLAR.



Figs. 16, 17.) GREEK EARRINGS, AND PORTION OF A NECKLACE (ENLARGED).

CHAPTER III.

BYZANTINE AND EARLY CHRISTIAN ART.

DURING the first three centuries of the Christian era there was little that could be called Christian art; but a great change occurred on the conversion of Constantine to Christianity, and the removal of the seat of government to Byzantium. The emperor, under the inspirations of St. Sylvestre, gave many costly gifts to the Roman churches; and by the aid of the *Liber Pontificalis* we are able to obtain some detail of these riches, and to a certain extent restore the knowledge of the gold and silver work of this brilliant period. But the emperor's chief care was devoted to the temples of his own city of Constantinople, which for many years was the harbour of refuge for those whose love of art continued through those tumultuous times, and was also the storehouse of their finest productions. In the early simplicity of Christianity, all that appeared fanciful or unreal to the earnest minds of its first teachers was discouraged; but the imagery of paganism could not fail to exert its influence when the Christian religion was established.

The expensiveness of the material used has naturally brought about the destruction of the majority of the work of the early ages, and little is left to us but such buried treasures as have been discovered in modern times. The intrinsic value of the

objects is duly chronicled, but little is said to assist us in forming an idea of its artistic merit. We learn, however, that as the Greeks cultivated beauty and purity of form, so the Byzantine artists sought their ideal of beauty in richness of colour, obtained sometimes by enamelling, and sometimes by the profuse use of precious stones.

Pope Symmachus, in the first years of the sixth century, enriched the basilica of St. Peter's at Rome by offerings, the gold of which was estimated to weigh 130 lbs., and the silver 700 lbs.

The triumphs of Justinian's reign added largely to the treasures of Constantinople, amongst which was the silver column of Theodosius, weighing 7400 lbs., that had been removed and appropriated by Justinian. Gibbon describes the golden thrones and other trophies of martial or effeminate luxury, which, after the subjugation of the Vandals, went to swell the treasury of their conquerors. The church of St. Sophia, destroyed by the populace of Constantinople, and rebuilt with great magnificence by Justinian, exhibited in a remarkable degree the prevailing taste of the day. The pillars of the sanctuary were plated with massive silver, and the altar was a slab of marble, plated with gold, and set with precious stones and plates of enamel, and supported on columns covered with massive plates of gold. When we are further told that the canopy which stretched over the altar was vaulted with sheets of silver, and rested upon four silver-gilt columns, we cannot be surprised to learn that 4000 lbs. weight of silver was used in this sanctuary.

Very few names of the artificers of these grand works have come down to us, although the goldsmiths and silversmiths must have been held in high estimation.[1]

The collection of objects known as the Treasure of Petrossa, which was dug up by some peasants in 1837 on the banks of the river Argish, a tributary of the Danube, is of pure gold, and of great value, one of the dishes being estimated at 1000*l.* Mr. Soden Smith is of opinion that these vessels are the work

[1] A golden cross is described as the work of Marbuinus in the will of a Bishop of Tours of the fifth century.

of Byzantine artists, made for military officers or colonists, who were forced to retire suddenly before some inroad of the Huns. The finders of the treasure hid the various objects and mutilated them, one massive round dish being cut into four pieces. Only twelve of the pieces out of the original twenty-two now remain. These were exhibited at the Paris Exhibition of 1867 in the section of *Histoire du Travail*, and were afterwards lent to the South Kensington Museum. They are now in the Museum of Antiquities at Bucharest.[2]

We have much evidence besides the finding of this treasure to prove that the lavish expenditure of precious metals was not confined to ecclesiastical purposes.

The taste for goldsmith's work, says Labarte, became a general passion about the reign of Arcadius (395—400). The fabrication of sacred vases for the new temples ceased to be the principal productions of this art. The emperors were the first to take the initiative. Their diadem was set with precious stones; their robe was brooched with gold; their armour and that of their principal officers was ornamented by gold work. Their throne was of massive gold, their chariots and the harness of their horses were enriched with gold: in short, their palaces rivalled the magnificence of the churches.[3]

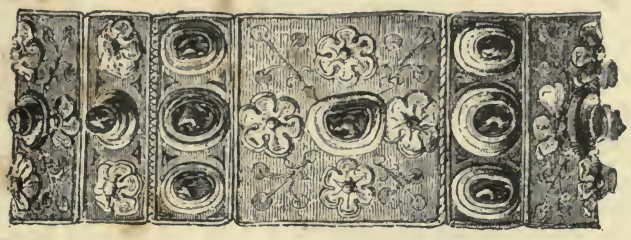
Gibbon remarks that according to the invective of St. Chrysostom "an auction of Byzantine luxury must have been very productive. Every wealthy house possessed a semi-circular table of massive silver, such as two men could scarcely lift, a vase of solid gold of the weight of forty pounds, cups, and dishes of the same material."

There were several schools of the goldsmith's art in various parts of Western Europe, which followed the teaching and example of Byzantium. The Lombards, after their conquest of Rome, soon became well skilled in the art; and Queen Theodolinda, in the early part of the seventh century, presented to the cathedral of Monza a box containing a selection from the Gospels, with the celebrated iron crown of the Lombard kings (Fig. 18).

[2] Electrotype casts of these twelve pieces may be seen in the South Kensington Museum.

[3] Labarte, "Histoire des Arts," i. 285.

This crown was composed of six equal pieces of beaten gold joined together by close hinges, and set with large rubies, emeralds, and sapphires, on a ground of blue and gold enamel.



(*Fig.* 18.) THE IRON CROWN OF THE LOMBARDS.
[*In the Cathedral of Monza.*]

It takes its name from the iron ring, said to have been made from one of the nails of the true cross, which was inserted within it. Napoleon I. used this relic when he was crowned King of Italy at Milan on the 23rd May, 1805.



(*Fig.* 19.) CROWN OF AGILULPH, VITH CENTURY.

A superior specimen of Lombard workmanship was the crown of Agilulph, the husband of Theodolinda (Fig. 19). Labarte gives a description of this crown, which was taken to Paris in 1799, after the conquest of Italy. In 1804 it was stolen from the Bibliothèque Impériale and melted down. The circumference of the circle was occupied by fifteen figures, Christ between two angels and the twelve apostles. Each figure was placed under an arcade composed of a wreath of leaves and supported by twisted columns. The upper edge of the circle was enriched by fine stones and pearls; the

under edge contained this inscription, declaring the gift which Agilulph had made of this crown to the church of St. John: AGILULF. GRAT. DI. VIR. GLOR. Rex. Totius. ITAL. offeret. SCO. JOHANNI. BAPTISTAE. in. ECCL. MODICIA.[4]

The Treasure of Guerrazzar, which was found by some peasants while bringing under cultivation a deserted cemetery at Fuente di Guerrazzar, two leagues from Toledo, bears good evidence of the state of the goldsmiths' art in Spain in the seventh century. The employer of these workmen was a Frenchman, and he transferred the treasure to France, where he sold it to the French Government, who deposited it in the Hôtel Cluny. The treasure consists of nine crowns of different sizes, made of the purest gold, some hammered in relief; three crosses of the same style; an emerald rudely engraved with an Annunciation, and various fragments of hammered gold with chains fastened to them, by which they appear to have been hung over an altar. It was the custom for each king in those days to present a crown to the cathedral of the city in which he lived, bearing an inscription relating to his life and reign. Most of the crowns in the Guerrazzar treasure appear to have been of this votive character (Fig. 20); one of them bears the name of King Suinthila (621—631), and another the legend of King Reccesvinthus (649—672).

One of the crosses is of the greatest interest, as an inscription records its dedication, by Sonnica, in the church of S. Maria, in Sorbaceis (in the grove of sorb-apples), supposed to be the present S. Maria de Abaxo, placed at the foot of the hill on which stands the city of Toledo.[5]

The articles of the treasure of Guerrazzar have nothing approaching the coarse jewellery, nor the rude goldsmiths' work of the barbarians who came from Germany and invaded Gaul, Italy, and Spain in the fifth century. On the contrary, they are the product of an art far advanced. They discover a style quite

[4] Labarte, "Histoire des Arts," &c., i. 234.

[5] A full description of the treasure, with facsimiles the actual size of the objects in chromolithography, has been published by M. Lasteyrie, Paris, 1860.



(*Fig.* 20.) THE CROWNS OF GUERRAZZAR, VIITH CENTURY.
[*In the Hôtel Cluny.*]

in keeping with that which the Romans have bequeathed, and with the rich and elegant productions of Byzantine art.[6]

The goldsmiths' art continued to flourish in Spain for many centuries after the period when the various objects in this treasure were worked. Mr. Juan Riaño, in describing the work of the goldsmiths of Spain,[7] refers more particularly to two crosses, and a casket to contain relics preserved in the camera santa of Oviedo. The *cruz de los angelos* is formed of gold plates, with filigree and precious stones, and is dated A.D. 808. The *cruz de la victoria* was made A.D. 908, and part of the ornamentation of the silver plates of the *arca santa* belongs to the seventh, while the rest was added at the end of the eleventh century.

A noted goldsmith of the seventh century was Abbo, master of the mint to Clothaire II., who educated several pupils to follow his art, and left a sufficient sum at his death to carry out his cherished object of covering the altar of Auxerre with gold and precious stones. Limoges, the city so famous in later years for its enamels, was the scene of the early life of the famous Eligius, or St. Eloy (588—659). A simple artisan, learning his craft under the guidance of Abbo, he rose to great distinction, and is credited with many marvellous pieces of workmanship. He was charged with a commission to make a gold throne, enriched with precious stones, for Clothaire II. But with the gold which he had received from the king for the work, he not only produced the throne ordered by the king, but another one besides, and the story of the king's astonishment at the work is told dramatically by Audoenus, in his life of St. Eloy, with whom he was contemporary. Many early historians have treated this production of the two thrones as a miracle on the part of the saint, but Mons. Lenormant has set the matter at rest by proving that St. Eloy knew the value of alloy in hardening the gold, and that by this means he had more material on hand than enough for the one throne originally ordered by the king.[8] Among the many works

[6] Labarte, "Histoire des Arts," i. 282.

[7] "Classified and Descriptive Catalogue of the Art-Objects of Spanish production in the South Kensington Museum," 1872.

[8] Labarte, "Histoire des Arts," i. 244.

executed by St. Eloy, both for Clothaire and for Dagobert I., the principal is a large gold cross inlaid with precious stones, for the church of St. Denis.

Hinckmar, Bishop of Reims, in this century enriched his new cathedral with a magnificent shrine, destined to receive the relics of St. Remi, which was overlaid with silver plates, and overshadowed by large figures. Labarte also mentions the shrine of St. Geneviève, St. Germain, St. Severin, St. Colombus, St. Julien, and one of surpassing workmanship for the relics of St. Martin, of Tours, executed entirely in gold, and studded with precious stones, and known by the name of *miro opificio.*

Much of the goldsmiths' work which existed in France until the final dispersion of treasures, at the period of the great Revolution in 1792, was attributed to St. Eloy, and although Labarte considers some of it very questionable, he instances the treasure of the abbey of St. Denis as containing genuine relics of St. Eloy's work. In the year 640 the saint was made Bishop of Noyon, and during the remainder of his life he encouraged the workers in gold and silver in every possible way. In the monastery of Solignac (or Solemniac), founded by him, artists of every kind were invited to take the vows; and St. Eloy himself, assisted by Thillo, one of his pupils, directed the education of the younger monks who were to become goldsmiths.

The Franks, Burgundians, and Germans, who burst upon the Roman empire in successive waves, were essentially warriors, and attached great importance to the beauty of their arms. Accordingly, there is quite an epoch in the history of goldsmiths' work, represented by the remains of this age, buckles, hooks, plates, and different ornaments, which evidently served for the decoration and equipment of horses and their warrior riders. Labarte in his "Histoire des Arts" gives many specimens of this work (i. 264, et seq.).

The workers in precious metals found in Charlemagne a munificient patron, who not only himself gave largely to the churches he founded or restored, but encouraged others to do the same. He also loved to be surrounded by gorgeous objects, and in his will mention is made, among other treasures, of three tables of silver and one of pure gold, all four richly chased or hammered.

His funeral too was a type of his life. His body was placed in a coffin of gold, and deposited in the principal room of the palace at Constantinople, on an elevated stage, which was surrounded by a great number of candelabra of gold.[9] His imperial crown (Fig. 21) has been preserved for use in the coronation of successive emperors, and is now deposited with the regalia at Vienna, a monument of antiquity of the greatest interest. It is octa-



(*Fig.* 21.) DIADEM OF CHARLEMAGNE.
[*In the Imperial Treasury at Vienna.*]

gonal, formed of eight round-headed plaques of pure gold, four of them being nearly six inches high, and four smaller, these are placed alternately. The larger plates are set with large stones, and the smaller ones with enamels, representing Solomon, David, Isaiah before Hezekiah, and Christ between seraphim. Above all rises a Greek cross, also set with large

[9] Labarte, "Histoire des Arts," i. 284.

stones, from which springs an arch, like a flying buttress, giving strength to the whole crown. There are traces of a second arch on the back of the side plates, which probably crossed the existing one. This upper portion is apparently of a later date than the original structure, as it is inscribed in pearls with the legend, "CHOUONRADVS DEI GRATIA ROMANORVM IMPERATOR AUG." As Conrad III. was crowned in the year 1138, the date of the additions must be fixed as late as the twelfth century.

One of the most magnificent relics of ancient art that has come down to our time is the high altar in the church of St. Ambrozio at Milan, which was the work of one Master Wolvinus in the ninth century. It is of silver, partly gilt, and in the front are set in great profusion precious stones, and plaques of enamel. Figures of Christ, the evangelists, and the apostles, with scenes from the life of the Saviour are here represented. In the side panels there are twelve compositions representing the election of St. Ambrose to the see of Milan, and other acts of his life. This grand work was executed in the year 835, and was a peace offering from Angilbert II., Archbishop of Milan, to atone for the profanation of the relics of St. Ambrose, of which he had been guilty.

Another beautiful example of the goldsmiths' art is the undoubted work of Byzantine artists in the succeeding century. It is known as the *Pala d'oro*, and is on the high altar of St. Mark's, Venice. It is of pure gold, surrounded by borders enriched with stones and medallions, and divided by little arches or square panels into eighty-three pictures inlaid on a ground of gold. It is adorned with representations of scenes out of Old and New Testament history, and with figures of saints. The order for this gold and enamelled altar was given by the Republic of Venice, under the Doge Pietro Orfeolo in the year 976. It was constructed at Constantinople, and afterwards renewed in 1105, so that much of the execution belongs to the early part of the twelfth century; and, moreover, it has been frequently restored since that period.

Another superb work of the end of the tenth century, which requires a passing notice here, is the golden altar which the archbishop of Sens presented to his church in the year 999. It

was the production of the most skilled artificers of his diocese, and remained in its place until it was sold by Louis XV. to defray his war expenses.

Although our own islands were somewhat removed from the influence of those arts which spread over the rest of the continent during the early centuries of our era, yet a sufficient number of objects have been preserved to show that the inhabitants were not without considerable skill in the treatment of the precious metals. Mr. Roach Smith remarks that the jewellery of the Saxons from the middle of the fifth century shows, "in artistic merit, in style, and design, a closer relationship to classical or Roman art than those from other parts of the kingdom." In another place he says, "The girdles of the Franks and Saxons of distinction were usually ornamented most profusely. Not only were the buckles often of the richest workmanship, and conspicuous for size and decoration, but they are sometimes supplemented by enchased plates, or plates set with precious stones."

The ring of King Ethelwulf, which dates from the eighth century, was found at Laverstock, in Hampshire, and is preserved in the British Museum. It is of gold, with dark blue-black enamel, bearing the name of the king, and Laborde believes it to be certainly of Saxon workmanship. Alcuin, the world-renowned scholar, did much to advance the goldsmiths' art. He made a journey to Italy specially to confer with Charlemagne on the methods in use among the artificers who were devoted to the arts employed in the service of religion. In the following century Alfred the Great greatly encouraged goldsmiths, and in his prime made use of that technical knowledge which he had acquired when he visited Italy in his youth. His celebrated jewel (Fig. 22), found at Athelney, in Somersetshire, whither he had fled from his enemies in the year 878, and where he founded an abbey, is now preserved in the Ashmolean Museum at Oxford. It is of gold, richly wrought with filigree, chasing, and engraving, the face being formed of a piece of rock crystal, four-tenths of an inch thick. The legend round the edge is, "AELFRED MEC HEHT GEVVR CAN" (Alfred ordered me to be wrought).

A large variety of golden jewels, mostly personal ornaments, have been discovered in Ireland, but unfortunately the greater

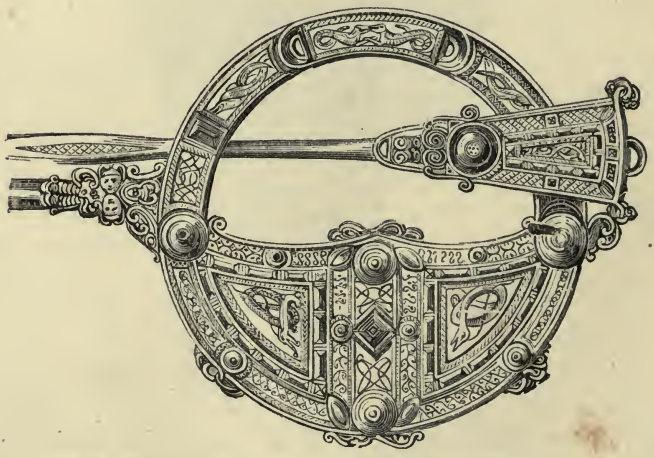
number of them have found their way to the melting-pot. Sufficient has, however, been preserved to prove that the goldsmiths of Ireland produced work in the ninth and tenth centuries, which was not surpassed by their fellow-workmen in the rest of Europe. A two-handed chalice, made of silver, alloyed with one-third part of copper, which was found at Ardagh, near Limerick, is a fine example of their skill. It is decorated with filigree gold, and ornamented in a great variety of ways. Crystals and



(*Fig.* 22.) KING ALFRED'S JEWEL
[*In the Ashmolean Museum, Oxford.*]

pastes, as well as bosses of various kinds of enamel, are distributed over the surface in the most effective manner. Lord Dunraven remarks that "the ornamental designs on this cup belong to the Celtic school of art, which, according to Dr. Petrie, reached its highest perfection, as regards metallurgy, in this country (Ireland) in the tenth and eleventh centuries." Dr. Petrie reports to the Royal Irish Academy upon the Royal Tara Brooch, found near Drogheda (Fig. 23), that a peculiarity of this

brooch is the attached chain, which is intended to keep the pin tight and in its proper position. This chain, which is of silver, is of that peculiar construction known as Trichinopoli work; but it is not the only example of the manufacture of such chains in Ireland. Of the patterns of these brooches, it has been found that there are no less than seventy-six varieties, all of which exhibit an admirable share of ornamental beauty. As to the age to which these exquisite specimens of art should be assigned, Dr. Petrie inclines to the opinion that they are of the eleventh or, perhaps, the beginning of the twelfth century. Copies of the Tara and other brooches were exhibited in the Great Exhibition of 1851.



(*Fig.* 23.) TARA BROOCH (FOUND NEAR DROGHEDA).
[*Royal Irish Academy.*]



(*Fig.* 24.) GOLDEN ALTAR-TABLE MADE FOR THE EMPEROR HENRY II.
[*In the Musée Cluny, Paris (formerly at Bâle).*]

CHAPTER IV.

THE ELEVENTH CENTURY TO THE RENAISSANCE.

DURING the tenth century war was so general in Europe that there was little encouragement for the artistic worker, and the old order of things was followed by a state of gloom and apathy. With the eleventh century, however, a new spirit was awakened, and artists, tired of following dead traditions, attempted to create for themselves new forms and designs. Increased intercourse between nations widened the scope of the goldsmith's art; and when the restlessness of the age culminated in the first Crusade, the impetus given to all trades was most extensively felt by the workers in silver and gold, who supplied the church with such objects as were considered necessary for its services. One of the most important works of the early part of this century known to us, is the golden altar-table (Fig. 24) presented to the Minster at Basle by the Emperor Henry II., surnamed "the lame," also "the pious," and "the Hungarian apostle"

(b. 972, d. 1024). This altar-table is between five and six feet wide; the principal part consists of a colonnade resting on belted columns; under the arches are images—hammered up in relief—of the Saviour and the three archangels, Gabriel, Raphael, and Michael, with St. Benedict. At the foot of Christ the emperor and his empress—St. Cunegunda—are represented on a small scale as lying prostrate. This altar was bought by the French government, and is now preserved at the Hôtel Cluny, in Paris.

Although made at the beginning of the eleventh century, when the Byzantine style was slowly dying out, the characteristics of that school are strongly marked, both in its general design and in its details. Another handsome work of the same kind, made in the twelfth century, and still preserved in the abbey church of Comburg, near Hall, in Suabia, is also a piece of true Byzantine design.

The most venerable relic of regular Byzantine art, however, is the crown of Hungary, which was sent in the year 1072 by the Emperor Michael Ducas to Geisa, the first Duke of Hungary. It is formed by a broad flat band of fine gold, whence springs an arch, supporting a cross. Four enamelled portraits are set at the springing of the arches, which close the top of the crown, and on the front of the band itself are placed four smaller enamels of the angels Michael and Gabriel, of St. Cosmus, St. Damien, St. George, and St. Demetrius.

The two last figures are of the most interest; the one represents a young, beardless man bearing the imperial crown, and holding a sceptre composed of a rod, which surmounts a sort of labarum (Constantine's imperial standard). The other figure is that of an older man, having a long, well-formed beard; he is crowned by a circle of gold set with gems, and holds with one hand a sceptre presenting the aspect of a cross, and in the other a sword. Under each figure there is an inscription in Greek capital letters.[1]

The large monasteries spread over Europe became at this time busy workshops for the production of all those objects in gold and silver and bronze, which were required for the use and adornment of the churches that were rising on all sides. A very celebrated

[1] Labarte, "Histoire des Arts," i. 327-9.

school of goldsmiths was formed during the eleventh century at Hildesheim, in Hanover; and Bishop Bernward (992—1022) himself made with his own hand a crucifix of gold set with stones, and a chalice set with antique cameos and gems, which are preserved in the treasury of the cathedral at Hildesheim. Casts of candlesticks, also executed by the bishop in alloyed metal, are to be seen in the South Kensington Museum. His scholars, and Hezilo his successor, made large coronas, or circlets of light, for the nave and choir of the cathedral, which were greatly admired. Parts of these circles were silver gilt, pierced and chased in a series of patterns, arcades, and rolling scrolls of leaf-work, with twelve large towers, each containing four images, and representing the circuit of the heavenly Jerusalem, and twelve smaller niches with images of the apostles in silver.[2]

In the year 1011 a crucifix of gold, said to weigh as much as 600 lbs., was presented by the Archbishop of Mayence to the cathedral of that place. It was of exquisite workmanship; and the figure was so put together that every limb was movable at the joints. The eyes were formed of precious stones.

Much activity was shown in Italy, as well as in all the other countries of the Christian world, to replenish the churches with beautiful vessels. The great Benedictine monastery of Monte Cassino obtained a large number of precious objects from Constantinople, and its example was followed by the abbey of Subiaco. Schools of metal work were founded in these places; and John, the thirty-second abbot of the latter establishment, is reported to have made an image of gold and silver, a chalice, and many other beautiful objects, at the end of the eleventh century.

Spanish goldsmiths produced in the eleventh century one of the most magnificent works of that age. This is the high altar of the cathedral of Gerona, in Cataluña, which is described by Mr. Juan Riaño.[3] "It is of alabaster, and is covered on three sides with silver plates, fastened on wooden boards, while in front the plates are of gold. It is decorated with figures in relief, representing

[2] A cast of one of these chandeliers is exhibited in the South Kensington Museum.

[3] "Classified and Descriptive Catalogue of the Art-Objects of Spanish Production in the South Kensington Museum."

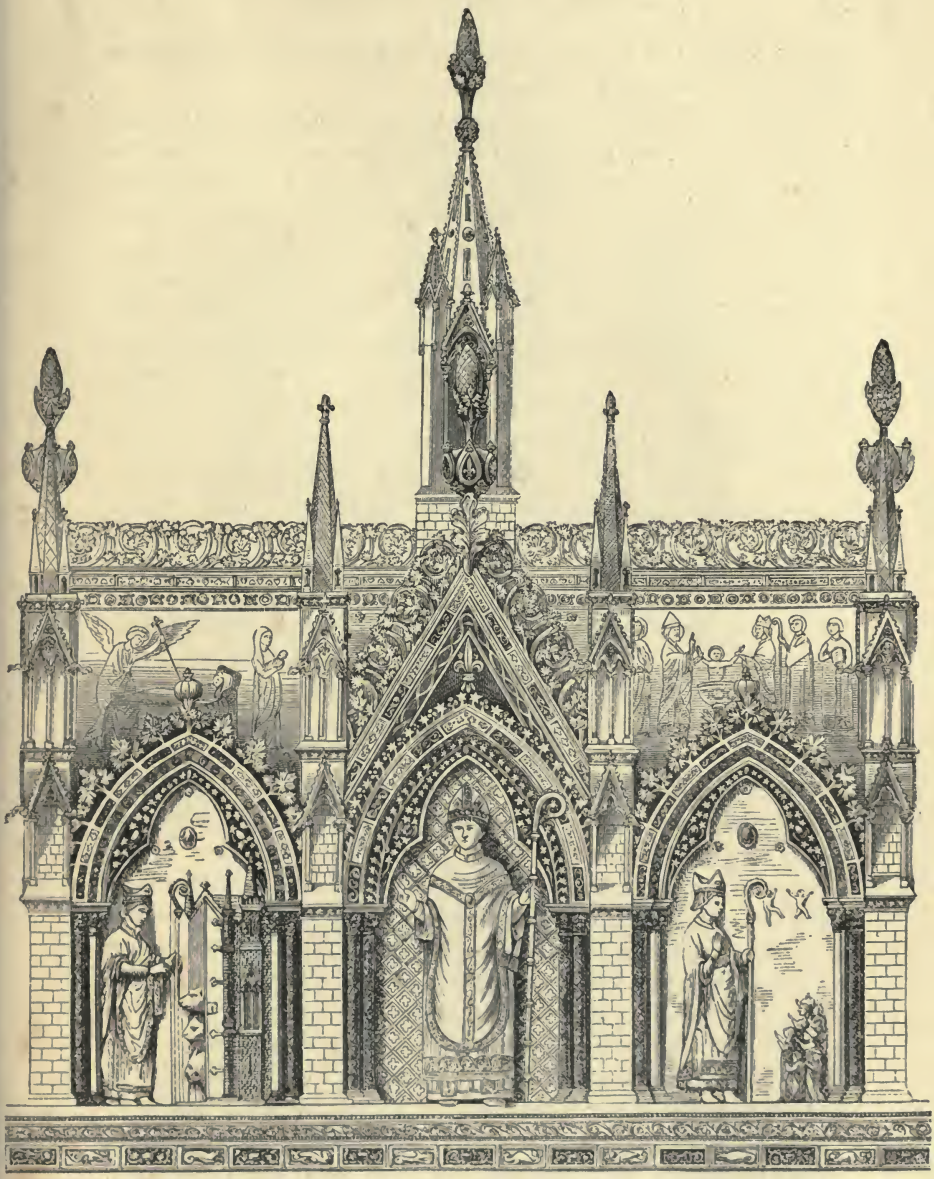
subjects from the life of our Lord, the blessed Virgin, and saints. In the centre, towards the bottom, there is a female sphinx on green enamel, with the legend *jussit fieri Guisla Comitissa* (who died 1035). Between the figures and borders precious stones are set, some of them antique. The retable over the altar is also of silver plates, with figures and religious subjects, made



(*Fig.* 25.) SHRINE OF THE THREE KINGS IN COLOGNE CATHEDRAL, XIITH CENTURY.

in the fourteenth century by Pedro Benes, or Barners, a silversmith of Valencia."

The best examples of goldsmiths' work, in England, were to be found in the abbeys and churches, and Labarte particularly mentions the monastery of Ely, the abbey of Evesham, the cathedrals of Canterbury and St. Albans, as having possessed magnificent examples of the art. At Ely Brithnodus the first abbot himself made four statues, which he placed near the altar, and had executed by his order a splendid crucifix of silver.



(*Fig.* 26.) CHASSE OF ST. TAURIEN, XTH CENTURY.

Mannius, abbot of Evesham, was the author of some magnificent pieces for Canterbury Cathedral.[4]

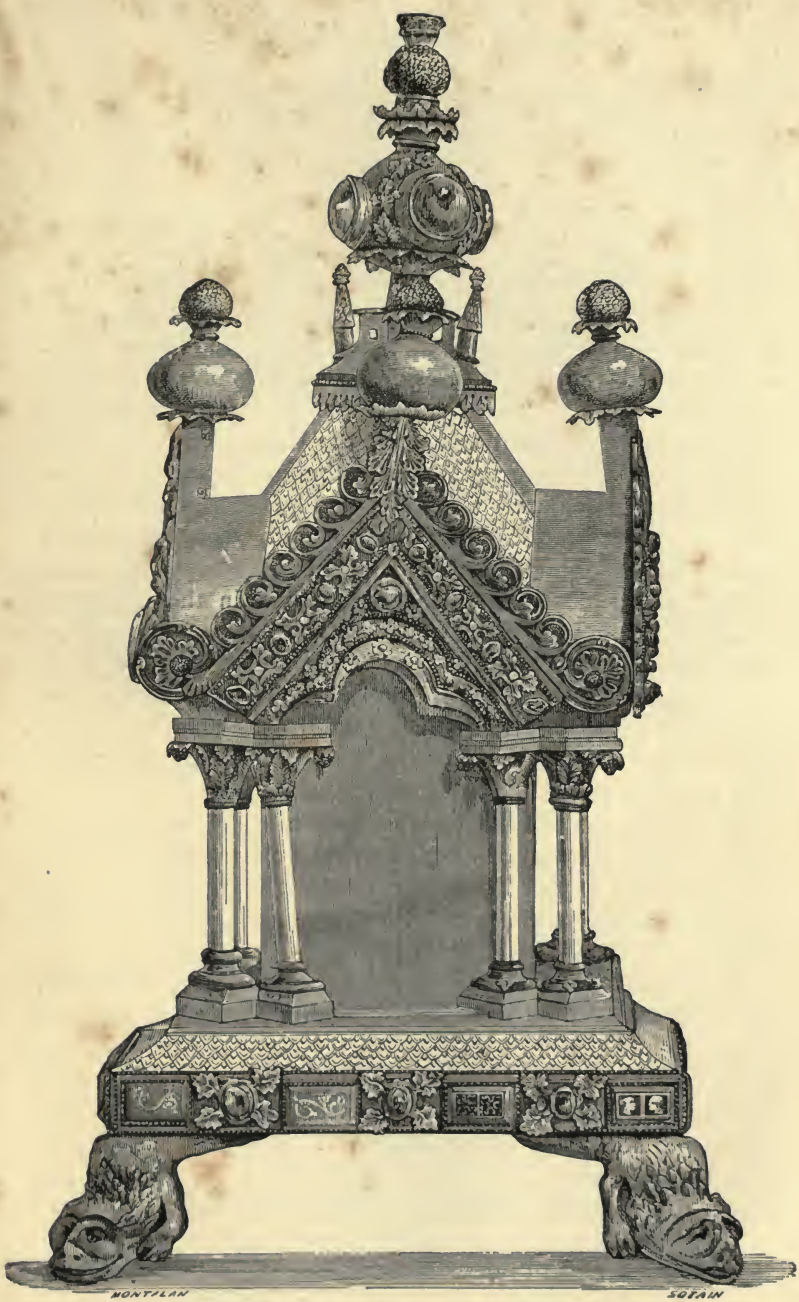
When the Crusaders returned home from the Holy Land loaded with relics, the want of receptacles worthy to receive these sacred treasures was necessarily felt, and a great impetus was thus given to the art of the goldsmith and silversmith. Relic-holders were made in a great variety of forms; but the large shrines, intended to contain whole bodies of saints, were usually constructed like a sarcophagus, with a sloping or gabled roof. They were usually made of wood overlaid with gold plates or silver-gilt, and the flat surfaces were covered with embossed figures, and ornamented with precious stones, filigree, and enamel.

The Shrine of the Magi at Cologne, containing the supposed skulls of the so-called three kings, is of a very elaborate character, being formed like a church with low side-aisles. It is unsurpassed by any other object of the same kind in architectonic treatment and richness of decoration. The length of the shrine is 5 ft. 6 in., the height 5 ft., and the width 3 ft. The cornice bands round the structure are of gold, and the other architectural details covered with enamels and precious stones; the cover or upper part being silver-gilt (Fig. 25). This grand work was commenced by order of Archbishop Philip von Heinsberg, in the year 1191.

The celebrated abbot of St. Denis, Suger (died 1152), who was also minister of Louis le Gros, and regent of the kingdom under Louis VII., was one of the greatest encouragers of art in the age in which he lived. He enriched his church with many valuable gifts, some of which are preserved in the Louvre, but a far larger number have been destroyed. Two shrines which he caused to be erected in 1144, for the reception of the ashes of St. Denis and his companions, caused the greatest enthusiasm among contemporary princes and nobles, who vied with each other in the splendour of their contributions towards this object. Labarte mentions two specimens of Suger's work as specially illustrating the French art of this period. The first is a crystal vase,[5] mounted in silver-gilt, the neck and the base being

[4] Labarte, "Histoire des Arts," i. 394.

[5] Of this vase Labarte gives an illustration.



(*Fig.* 27.) RELIQUARY OF COPPER-GILT, GERMAN, XIITH CENTURY.
[*From the Basilewski collection.*]

enriched with precious stones. The second is a vase of porphyry, which was long preserved in the abbey, shut up in a casket. Suger mounted it in silver plate in the form of an eagle, to contain relics.[6]

The cathedral at Aix la Chapelle possesses a most beautiful specimen of those shrines which were constructed in the form of an edifice. This shrine was commenced by the orders of Frederic Barbarossa before 1220 and completed about 1237. It represents a long nave with two transepts, thus giving the form of a cross, and is surmounted by a roof of two sides. Twelve gables, distributed under the front of the monument, support statues of the apostles. Larger statues representing Christ, the Virgin Mary, the Pope St. Leo, and Charlemagne, ornament the four façades; they are placed under a rich arcade which surmounts the pointed gable. Filigree work of graceful foliage, and enamels of brilliant colours, enrich all parts of this splendid monument.[7]

The "Chasse de St. Taurien," represented in the engraving on a previous page (Fig. 26), is a highly elaborate specimen of these architectural reliquaries.

Another reliquary of a different form is shown in the last illustration (Fig. 27). It is an elaborate specimen of German work of the twelfth century, made of copper, and richly gilt. It is from the Basilewski collection.

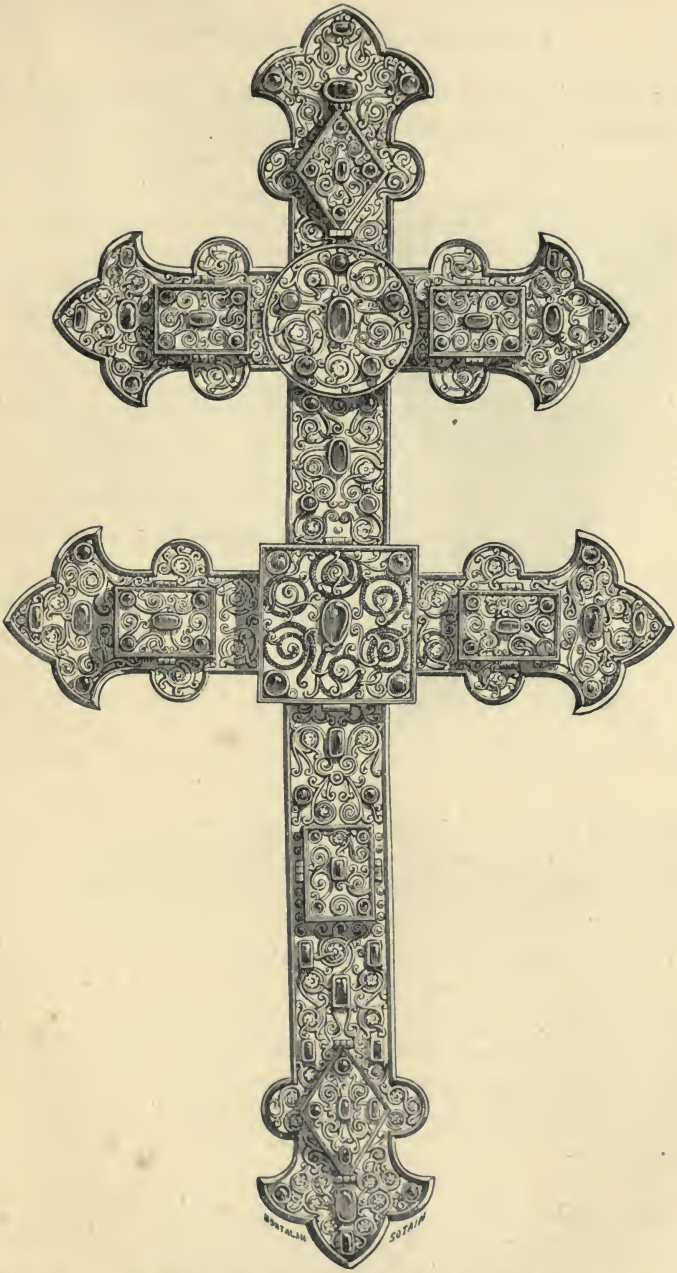
As already remarked, reliquaries were made of every possible form, and naturally a cross was one of the most general.

A reliquary cross of copper-gilt (Fig. 28), of very beautiful Byzantine design, ornamented with filigree work, is now preserved in the Hôtel Cluny, Paris.

Of the various vessels necessary for the service of the church the chalice is the most important, and it is very instructive to notice the change of form in this vessel during successive centuries. For the purpose of bringing the illustrations of some of these varieties together, it will be necessary to depart a little from the strict chronological order. We find during the Romanesque period attention paid more to colour and richness of pictorial decoration, and a comparative neglect of

[6] Labarte, "Histoire des Arts," i. 410.

[7] Ibid. ii. 5.



(*Fig.* 28.) RELIQUARY CROSS, BYZANTINE, ORNAMENTED WITH FILIGREE WORK AND JEWELS.
[*In the Hôtel Cluny, Paris.*]

form; while in the Gothic period the form was improved and the ornamentation reduced. The contour became slimmer and more beautiful, the membering finer, and such ornament as was introduced was architectonic in character.



(*Fig.* 29.) THE TASSILO-CUP, SECOND HALF OF VIIITH CENTURY. [*From Kremsmünster.*]

The first illustration (Fig. 29) represents the oldest of the chalices known in Germany. It is in the monastery of Kremsmünster, and an inscription bears witness to its having been the gift of Duke Tassilo, who founded the monastery in the year 777.

The next (Fig. 30) shows the fine cup at Wilten, in Tyrol, which dates from the end of the twelfth century.

Every chalice has its proper paten for the reception and distribution of consecrated bread. Some of these were very large, being used for the reception of offerings. One of gold, weighing 30 lbs., is recorded. The paten of the Wilten cup is about nine inches in diameter. It is decorated on both sides with pictures, the lower one with a relief of the crucifixion.

The next chalice (Fig. 31) represented is that of St. Remigius, formerly in the cathedral at Rheims, and now in the National Library, Paris. It belongs to the eleventh century.

It is to be observed that as in the twelfth century the wine was no longer given to the people, but the cup reserved for the celebrant, the chalice was made from that time of a much smaller size.

The earlier Censers were usually made of bronze and copper, but later examples are mostly of silver. Although the necessities of construction by which a basin for the reception of

glowing coals, with openings in the lid for the escape of the smoke are constant, much variety of design has been produced by the artificers.

The censer of an architectural character (Fig. 32) here represented is probably of the latter part of the fourteenth or beginning of the fifteenth century. Previous to that time, the sacred utensils which were required for the service of the church were chiefly made in the ecclesiastical workshops which



(*Fig.* 30.) CHALICE OF GOLD AND ENAMEL, END OF XIITH CENTURY.
[*From Wilten, in Tyrol.*]

were attached to cathedrals and monasteries. There was a celebrated workshop in the cloister of St. Denis, another in the precincts of Notre Dame; and many of the famous monasteries had their own *atelier d'orfévrerie.* The style adopted was purely ecclesiastical, and the cross was used wherever it was practicable; but in the fourteenth century this work for the service of the church was often executed by the laity, and a different kind of ornamentation was introduced, in which architectural features were very prominent.

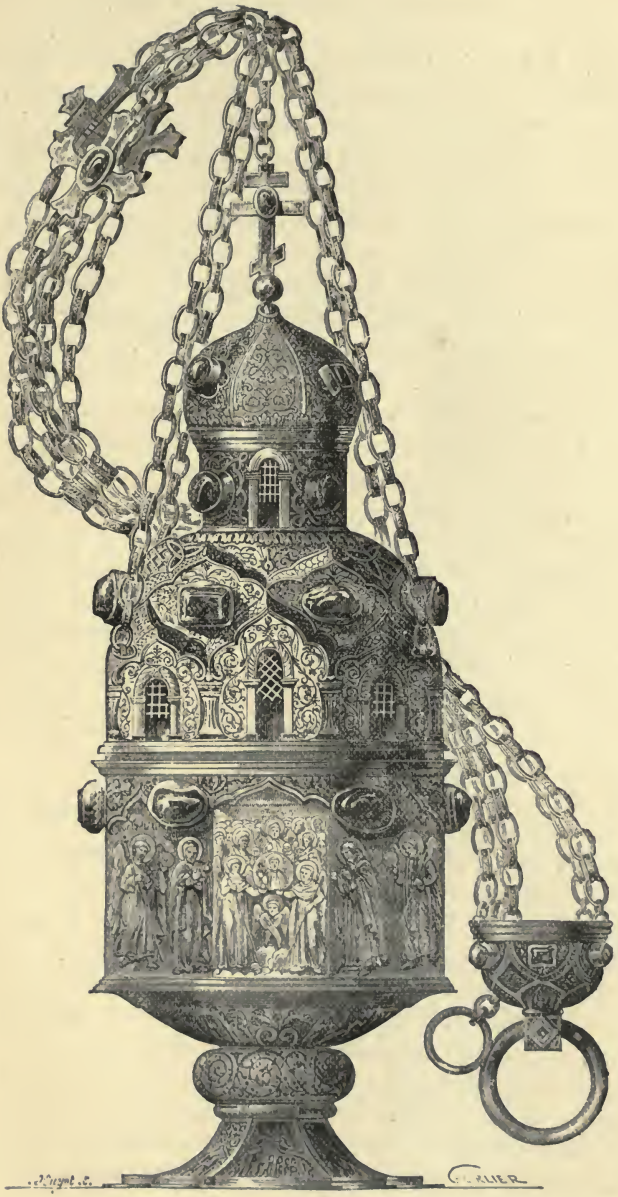
The Croziers and Pastoral Staffs of bishops and other ecclesiastical dignitaries allowed of great variety of treatment by the goldsmith. The crozier of Lismore in Ireland, now in the museum of the Royal Irish Academy, is of a very primitive shape; but the simple crook was soon superseded by something more elaborate. Thus in the crozier of the twelfth century (Fig. 33), formerly belonging to the Bishop of Laon, and now in the possession of Mr. H. Magniac, the metal is rolled over in a



(*Fig.* 31.) CUP OF ST. REMIGIUS, XITH CENTURY.
[*In the Treasury of Rheims Cathedral.*]

graceful whorl or volute, finished with a large flower. Below the whorl comes a boss of open metal work. This, with varieties of detail, represents a large number of these utensils at this period. Sometimes the crozier was made to receive relics.

Allusion has already been made to the beautiful chandeliers that were general in the large churches, such as the great corona at Hildesheim. During the twelfth century was produced the great chandelier suspended under the cupola of the cathedral of Aix-la-Chapelle, and very like the one at Hildesheim, though not



(*Fig.* 32.) CENSER, RUSSIAN, EARLY PART OF THE XVTH CENTURY.

so large. It has eight circular arches, made of two plat-bands of metal, between which run a network of silver in raised open-worked carving. At the eight points where the arches touch, is raised some little turrets in rounded form, and at the top of the arches larger turrets, alternately in squares and quatrefoils.[8] Besides these chandeliers, there were the large candlesticks which stood on the floor of the church, and were often made of common metals. Altar candlesticks of this character were not used before the twelfth century,[9] but in the early part of that century was produced one of the most artistic objects of the period, which is known as the Gloucester candlestick. It is executed in a white alloyed metal, containing apparently a fair proportion of silver. In general design it follows the type common to these objects, having a straight stem divided by three bosses, with a triangular base, a large receptacle at the top to prevent the grease from dropping, and a pricker to hold the candle. It is covered with decoration, every member being loaded with ornamental detail, consisting of volutes and foliage, in the folds of which are grotesque figures of men, birds, and monsters. The whole composition is most symmetrical, and although full of action, the treatment is in every way appropriate to the purpose for which it was made. This fine specimen of English workmanship is now in the South Kensington Museum.

The idea of the seven-branched candlestick of the Jewish temple was frequently reproduced for Christian churches in bronze or some other alloyed metal. These candlesticks were sometimes gilt, as is the fragment still preserved in the cathedral at Prague, which is traditionally supposed to be a part of the original Jewish candlestick. Another fragment of a similar design is in the cathedral of Rheims. Others complete are at Brunswick and at Essen. The Brunswick candlestick is of bronze, with bands of enamel, and stands about ten feet high. It was the gift of William the Lion in the twelfth century to the cathedral of Brunswick. The largest and grandest specimen of these seven-branched candlesticks is the so-called *albero* (tree) of Milan Cathedral. It is of gilt bronze, and stands over fourteen

[8] Labarte, i. 401.

[9] Lübke, "Ecclesiastical Art in Germany," 1870, p. 180.



(*Fig.* 33.) CROZIER FROM LAON CATHEDRAL, XIITH CENTURY.
[*Now in the possession of Mr. H. Magniac.*]

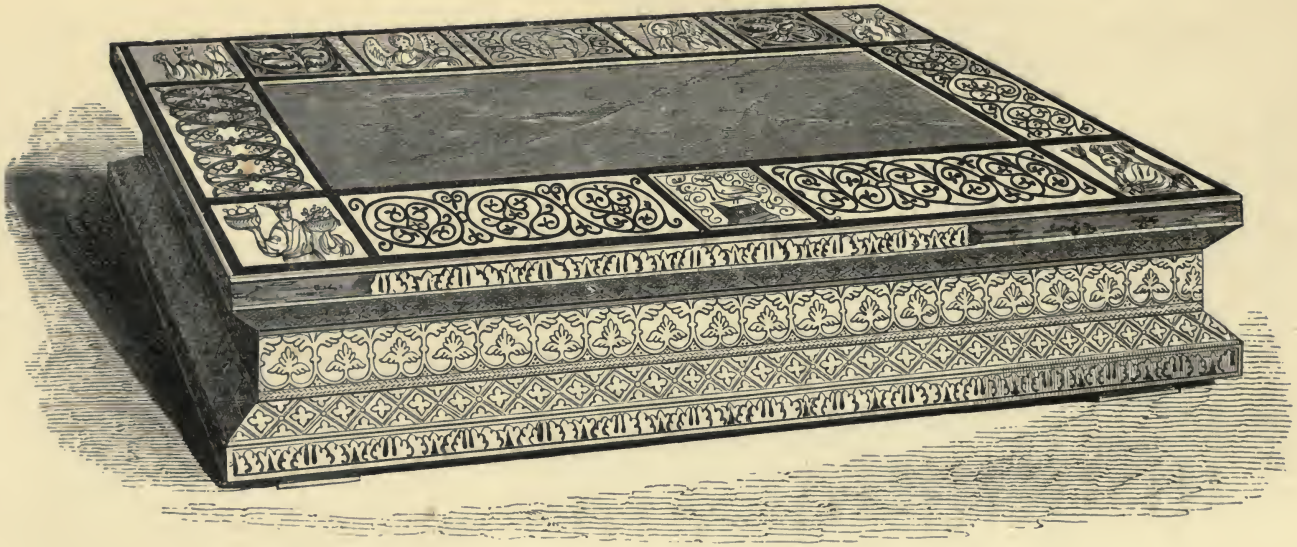
feet in height. The design consists of a straight reeded stem divided by round bosses, from which the branches spring. The lower boss is treated in a very beautiful and elaborate manner. The base is formed by four dragons, between which foliage and a variety of figures are represented. There is reason to believe that when the candlestick was restored in the sixteenth century, some of its old figures were replaced by others of a more modern character. There is a cast of the *albero* in the South Kensington Museum.

A beautiful portable altar, called a Super-Altar, made of wood, and covered with jasper, inlaid with silver (Fig. 34), and decorated with niello, was in the possession of the late Dr. Rock. It is of Italian workmanship of the thirteenth century, and worthy of study for the chasteness of its ornamentation.

At the beginning of the fourteenth century a new and beautiful object was added to the list of sacred vessels. This was the Monstrance, formed for the purpose of holding the consecrated host, the need of which arose upon the occasion of the festival of Corpus Christi, which was first celebrated about this period. Most of these vessels are of a rich Gothic design, and belong to the fifteenth century. They are frequently miniature copies of ecclesiastical buildings. The silver monstrance of the fifteenth century, now in the possession of Mr. H. Magniac, is an excellent example of this style of work.

The monstrance of the Castle of Sedletz, in Bohemia (Fig. 35), is a *chef-d'œuvre*, and unsurpassed by any other known specimen. It also was made in the fifteenth century. These objects show, in a very marked degree, that influence which was exerted by Gothic art over the whole of the goldsmith's and silversmith's work. The heavy lines of the Romanesque style disappear in their productions, and a total change was effected by the pointed style of architecture.

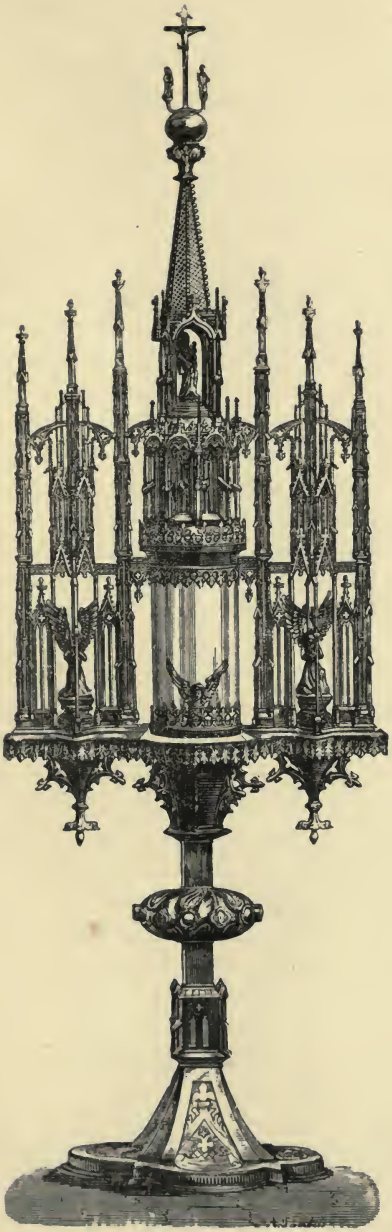
Another of the various vessels used for the reception of the consecrated bread was the Ciborium. Some of the Gothic specimens are not unlike monstrances, but the old Byzantine form was retained by the Greek church. The Ciborium, belonging to the Grand Duke Vassilievitch, made at the end of the fourteenth century (Fig. 36), shows the character of the eccle-



(*Fig.* 34.) SUPER-ALTAR IN JASPER AND SILVER, ORNAMENTED IN NIELLO, ITALIAN, XIIITH CENTURY.

[*Formerly in the possession of the Rev. Dr. Rock.*]

siastical ornament that was then used. Up to this period the workers in precious metals had been almost exclusively employed in producing objects for the service of the church, and the greater portion of these proceeded from the monasteries, where schools of goldsmiths had been formed; but at the beginning of the fourteenth century the goldsmiths found a new source of industry in the increased domestic appliances that were considered necessary. Kings and princes vied with each other in the luxury of their appointments, and the sideboards and tables of the wealthy were loaded with massive gold and silver plate. The dukes of Burgundy were foremost among the princes of the age for luxurious display, and the most accomplished artists in gold and silver in the fourteenth century came from Burgundy and the Netherlands. The use of gold and silver in personal adornment became so excessive about this time, that in 1356 King John of France prohibited, by ordinance, the goldsmiths from making "gold or silver plate, vases, or silver jewellery, of more than one mark of gold or silver, excepting for the churches." This edict had little effect, and Charles V. of France, the son and successor of its promulgator, died in the possession of a treasury crowded with objects of the goldsmith's art of immense value. The lavish display of plate was not altogether a sign of extravagance, because in those times when there were few means of investing money, the collection of articles in the precious metals gratified the owner's vanity in prosperous times, and in the day of trouble secured him property which could be quickly realized. The inventories of the royal and noble households give us some idea of the varied character of these possessions. The inventory of the plate belonging to Louis, Duke of Anjou, drawn up between the years 1360 and 1368, comprises 717 items, and this is not the whole of it, as several leaves have been torn out. Very little of these vast collections of plate has come down to our times, partly because at the Renaissance large quantities were melted to be remodelled according to the taste of the time, and what then escaped was destroyed during the civil wars of the seventeenth century, and turned into money with which to pay the soldiers. Cellini melted down, by command of Clement VII., two hundred pounds' weight of gold



(*Fig.* 35.) MONSTRANCE OF SEDLETZ CASTLE,
BOHEMIA, XVTH CENTURY.

obtained from the jewels of St. Peter's, when that pope was blockaded in the Castle of Saint Angelo by the Spaniards in 1528.

The salt-cellar and the Nef were amongst the most important of the articles that were produced by the silversmith for secular purposes. The Salt-Cellar was usually of silver, but was sometimes of gold or silver-gilt. It was of considerable size, and made in all kinds of form, sometimes in that of a dog or other animal. In most instances it was supplied with a cover. The Nef was formed in the shape of a miniature ship, and was used as a receptacle for the goblet and other utensils, besides spices and sweetmeats. It was placed in the middle of the table and occupied the position of the modern épergne. Ropes and sails are found in these miniature vessels, and figures executed with great skill were often placed upon the deck. A nef of the early part of the seventeenth century is preserved in the Rathhaus of Emden, in Hanover, from the hull of which wine was drunk. Among the jewels possessed by Piers Gaveston in 1313, mention is made of a ship in silver on four wheels, and one belonging to Edward III. was on four wheels, had gilt dragons at both ends, and was valued at 12*l.* 7*s.* 4*d.*

Mechanical contrivances were often resorted to by the workers in precious metals; thus, a fountain made by the Parisian goldsmith, Guillaume Boucher, which weighed 3000 silver marks, was in the form of a tree, around which were four lions, from whose mouths wine poured. Upon the top of the tree stood an angel, who, when a particular spring was touched, raised a trumpet to his mouth.

When the collection of these valuable objects became a fashion, it was necessary for the owners to prepare some means of keeping them in safety, and in the fourteenth century we find that strong rooms for the reception of gold and jewels first became common.

The wills of the middle ages often contain inventories of plate, and thus throw light upon the special fashions of the time. Presents were given and exchanged at certain periods of the year by all classes, from the king downwards. At coronation feasts and ceremonial banquets the officers in attendance on



(*Fig.* 36.) CIBORIUM, BYZANTINE, END OF XIVTH CENTURY.
[*Belonging to the Grand Duke Vassilievitch.*]

royalty frequently received as perquisites the gold and silver vessels which it was their duty to bear.

The new year was a very general time of gifts. Among the manuscripts of the Rev. F. Hopkinson, of Malvern Wells, Worcester, there is preserved a skin of parchment, dated 1315, and headed, "Jewels found in two coffers of the wardrobe of the time of Sir I. de Warke," opened by King Edward II. and given to divers persons. Each entry contains a description of the thing given, its weight and its value, and the person to whom it was given. Nearly all these were New Year's gifts, and consisted of silver-gilt cups, silver-gilt dishes, and gold brooches, set with emeralds and gold flowers. The king sent to the Queen Isabella from this treasure a cup and dish of gold value 260 marks.[1]

Although the goldsmiths were actively engaged in the service of the nobles, they obtained about this time a new class of customers in collegiate, municipal, and other corporate bodies, who collected for the ornament of their tables, cups and hanaps, and other objects of elaborate design. Most of these cups, &c., that have come down to our time, belong to a later period, and will be described more fully in the next chapter. Two very important cups, however, which belong to the fourteenth century must be mentioned here. The Founder's Cup, preserved at Pembroke College, Cambridge (Fig. 37), is of silver-gilt, and has the following inscriptions: *on the bowl*, "Sayn denes y^{t} es me dere for hes lof drenk, & mak gud cher;" *on the stem*, "God help at ned." The letters "V.M." also occur on the stem, and are supposed to stand for *Valence Marie*, the old name of the college, which was founded in memory of her husband and herself

[1] Hist. MS. Com. iii. 262. Under the Tudors and especially in Elizabeth's reign the practice was carried to an extravagant height. The sovereigns received gifts—a custom that can be traced back to the reign of Henry VI. The gifts yearly presented to Elizabeth were of great value, and an exact and descriptive inventory was made of them every year on a roll which was signed by the queen herself and by the proper officers, and although the exact value cannot be ascertained, some estimate can be made from the presents of plate given by the queen in return. The total weight of plate so given in 1577-8 amounted to 5882 ounces. This custom seems to have ceased with the Commonwealth.—See Chambers' "Book of Days," i. 32.

by Mary de St. Pol, the widow of Aymer de Valence, Earl of Pembroke. The remarkable cup belonging to the Corporation of Lynn, known as "King John's Cup," is of silver partially gilt and decorated with figures and symbols of the chase on an enamelled field. It is supposed to have been presented to the town by King John of France.

The Church, however, was not neglected, and magnificent examples of ecclesiastical goldsmith's work continued to be



(*Fig.* 37.) FOUNDER'S CUP, XIVTH CENTURY.
[*Pembroke College.*]

produced. Croziers of silver-gilt, like that of William of Wykeham, now in New College, Oxford; golden chalices enriched with precious stones (Fig. 38), missals and books of Hours, with their jewelled covers and elaborate ornamentation, all show the munificence of the ecclesiastics of these centuries.

This is proved by the following extracts from a list of plate, &c., of New College, Oxford, circa. 1400,—"First, three crosses, one of which is of silver-gilt and stands on a foot; the other

two of copper, one of them gilt, with a painted staff, and the other plated with silver, with a staff of copper plated with silver. Six thuribles, one of silver-gilt, three of copper-gilt, and two others of latten. One silver boat, with a silver spoon for incense. Nine chalices, eight of which are gilt. One silver-gilt pyx, for placing the body of Christ thereon, upon the high altar. One pyx of beryl (berello) adorned with silver-gilt. One round jewel like a ball of silver-gilt, with the arms of our lord the founder inscribed thereon. Thirty cruets, two of which are silver-gilt. Two basins of silver. Seven pax-breads, one of which is of silver-gilt, and the others of copper-gilt. Four processional candlesticks, two of which are of silver, the others latten. Two great candlesticks of latten. A silver pail for holy water."[2] Silver statuettes of saints were common in the fourteenth century, and many of them have been preserved to our times.



(*Fig.* 38.) CHALICE IN KLOSTER-NEUBERG, XIVTH CENTURY.

In the Museum of Sovereigns at the Louvre is an elaborate silver-gilt reliquary, surmounted by a statuette of the Virgin with the infant Jesus. This fine specimen of French art is thus described in Jacquemart's *History of Furniture.* "The chased pedestal is ornamented with enamels; in the niches and buttresses which surround it are twenty-two statuettes representing the prophets of the new dispensation. In the medallions reserved between the reliefs, of which the ground is resplendent with a fine blue translucent enamel, rendered still more brilliant by hatchings made in the silver in an opposite direction, are subjects engraved and wrought as if in niches, representing the Annunciation, the Visitation, the Nativity, the appearance of the angels to the shepherds, the Adoration of the Magi, the

[2] Hist. MS. Com. ii. 135.

presentation in the temple, the flight into Egypt, the Massacre of the Innocents, the Resurrection of Lazarus, the kiss of Judas, the bearing of the Cross, the Calvary, the Resurrection, and Jesus taking the just out of purgatory. On enamel plaques applied at the angles of the reliquary are the united blasons of France and Evreux, being those of Charles le bel and Jeanne d'Evreux, his wife. A fine Gothic inscription, engraved and enamelled in blue, confirms this, in these words: "*Ceste ymage donna céans ma dame la Royne Jehe devreux royne de France et de Navarre compaigne du roi Challes le XXVIII^e^ jour d'Avril l'an MCCCXXXIX.*"

Another very fine example of the same school of art is the shrine of St. Anne, the work of Hans Greiff, the celebrated Nuremberg goldsmith, which is now in the Hôtel Cluny. It is made of enamelled silver, enriched with precious stones, and forms a group consisting of St. Anne seated in a canopied arm-chair with the Virgin Mary and another child, whom the German legends claim to be intended for the Virgin's brother, on her lap. Above is a shrine containing the sacred relics.

We may here pause a moment to notice a very remarkable work, which contains some excellent directions for the use of the artificer in the precious metals. The monkish artist Theophilus wrote a Latin description of the arts of his time ("Diversarum Artium Schedula"), and devoted seventy-nine chapters of his book to the art of the goldsmith. He has fixed no date to his essay, and authorities have differed as to the age in which he lived. Lessing supposed him to have lived as early as the ninth century, but the Abbé Texier held the opinion that he flourished in the thirteenth century. This last date, however, is probably about a hundred years too late. Theophilus commences his chapter on the working of the precious metals by mentioning the different tools that were required, and then describes minutely the various processes necessary for the metal-worker to understand. The goldsmith was required to be a modeller, sculptor, smelter, enameller, jewel-mounter, and inlay-worker. He had to form his own models in wax, as well as to labour with his hammer, or embellish with his graver. He had to lavish all the resources of

his art upon the vessels for the church, and the ornaments for the table, and to produce by the ordinary processes of punching the openwork or copper designs for printing.[3]

The present chapter may well conclude with some notice of the goldsmiths who made the beautiful objects that glorified the ages of which we have been treating.

A valuable list of workers in gold and silver was drawn up by Baron Pichon, and incorporated by the late Mr. Jacquemart in his *History of Furniture.* We have not room for the entire inventory, but will insert a few of the names with dates attached.

(*Italy.*)

1300 Bertucci, goldsmith of Venice.
1334 Mondino of Cremona, goldsmith of Venice.
Cristofano of Paolo, employed on the altar of the baptistery of Florence.
1338 Ugolino of Siena, maker of the reliquary of Orvieto.
1345 Gianmaria Boninsegna, restorer of the pala d'oro of St. Mark.
1382 Giacomo di Marco Benato, Venetian goldsmith.
1398 Andrea Arditi of Florence.
1415 Bartoluccio Ghiberti, father-in-law of Lorenzo.
1466 Leone Sicuro, Venetian goldsmith.
1487 Bertolotus de Puteo, maker of the cross of Monza.
1498 Antonio del Pollaiuolo, pupil of Bartoluccio Ghiberti.

(*Germany.*)

1472 Hans Greiff, of Nuremberg.
1482 Heinrich Hufnagel.

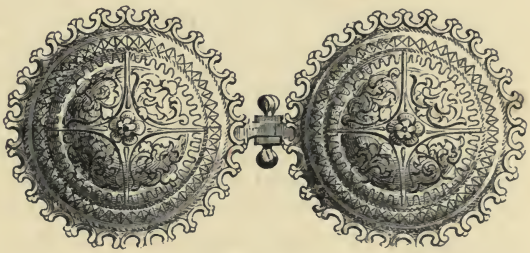
(*France.*)

1322 Nicolas des Nielles or di Nigella, goldsmith at Paris.
1352 Jehan le Brailler, goldsmith to John II. the good.
1364 Jean de Mantreux, goldsmith to the same king.
1396 Hance Croist, goldsmith to the Duke of Orleans.
1399 Ghiselin Carpentier of Tournay.
1405 Jehan Manfroy, goldsmith to the Duke of Burgundy.
1417 Michel Blondel of Blois.
1455 Gilbert Lorin, goldsmith to Charles VII.
1495 Jehan Gallant, goldsmith to Charles VIII.
1499 Henri, goldsmith to Louis XII.

Some others in Baron Pichon's list and some artists not included in it require a somewhat extended notice.

[3] Lacroix's "Arts of the Middle Ages," p. 133.

The celebrated Niccolo of Pisa (thirteenth century), according to Vasari, first worked under some Greek sculptors who were employed to execute the figures and other sculptured ornaments of the Duomo of Pisa, and the chapel of San Giovanni. His son Giovanni, although chiefly employed in marble sculpture, found time to make fine silver chasings, and to design clasps and jewels. He was succeeded by his pupils, Agostino and Agnolo of Siena. Andrea of Ognibene executed, in 1316, the altar front for the cathedral of Pistoia, which still exists. A greater name is that of Andrea di Cione Orcagna, who was the author of the two silver bas-reliefs on the altar of the Baptistery at Florence. Cione Orcagna formed a numerous school of artists, who exercised a considerable influence upon their times. His two most eminent pupils were Forzane of Arezzo and Leonardo of Florence, who worked upon two of the most magnificent monuments of the goldsmiths' art of the fourteenth century, viz. the altar of Saint Jacques, at Pistoia, and the altar of the Baptistery to which the bas-reliefs of Cione were adapted. Mons. Paul Lacroix remarks that "during more than a hundred and fifty years the ornamentation of these altars, of which no description can give an idea, was, if we may so say, the arena wherein all the most famous goldsmiths met." [4]



(*Fig.* 39.) BROOCH, SILVER WITH NIELLO; ITALIAN, XVTH CENTURY. [*In South Kensington Museum.*]

At the end of the fourteenth, and the beginning of the fifteenth century, Luca della Robbia, the great potter; Filippo Brunelleschi, the architect and sculptor; Donato di Betto Bardi, known as Donatello, the great sculptor; and Lorenzo Ghiberti, to whom we owe those marvellous doors of the Baptistery which Michel-

[4] "Arts in the Middle Ages," p. 146.

angelo pronounced worthy of being placed at the entrance to Paradise, all obtained their first lessons of art in the studios of goldsmiths; well, therefore, may M. Labarte say that from such pupils "we may judge what artists the Italian goldsmiths of that period must have been."

Some names of the French artists have been handed down to us by the rolls of accounts and inventories of the time. Labarte mentions Gabriel Closier, who worked for Charles VI. and Louis, Duc de Touraine; Aubertin Boilleféres, goldsmith to the Duc d'Orleans in 1414. Then we have other names mentioned as the authors of fine specimens of the art.

The beautiful shrine of Saint-Germain-des-Prés, not now in existence, had the form of a small Gothic church, and was finished in the year 1408 by Jean de Clichy, Gautier Dufour, and Guillaume Boey, celebrated Parisian goldsmiths of their time. And merely to mention the names of other artists, we have Jehan Villain, of Dijon (1414—1431); Gilbert, Jehan, and Martin Hersaut, goldsmiths to Charles VII.; Remy Fortier, Lubin de Queux, Guillemin Chenu, Guillaume Janson, Etienne Huliévre, Jehan Fernicle, Jehan Barbier, of Paris, Gerard Loyet, Jean Galant, and Lambert Hautement.

The wars and tumults that devastated France at this period paralyzed all industries, and the princes and nobles, instead of patronizing the goldsmith, were forced to melt down the treasures they possessed, in order to pay their soldiers or redeem their fellows from captivity. During this period the goldsmiths' art flourished in the neighbouring country of Flanders, and was encouraged by the dukes of Burgundy: Corneille de Bonte, who worked at Ghent, was considered to be the most skilful goldsmith of his time.

Few names of goldsmiths are associated with the English work of the centuries here treated, but we have reason to believe that these artificers occupied a very prominent position in the commonwealth. Among the heads of the trade may be mentioned Leofstane, Provost of London in 1100; Ade, the king's goldsmith in 1200; Itger, Master of the Mint in 1222; Gregory de Rokesby, eight times mayor (1275—1281, 1285), who was Chief

Assay Master of all the king's mints in England; William Farringdon, sheriff in 1280; Sir Nicholas Farringdon, four times mayor (1308, 1313, 1320, 1323), and Sir Dru Barentine, twice Lord Mayor (d. 1415).[5]

There is another name which may be added to this list, although it is little more than a name. William Shore, the husband of the more famous Jane Shore, was an eminent goldsmith of the fifteenth century. In the ballad of *Jane Shore* we read,—

"To Matthew Shore I was a wife,"

but in a letter from Richard III. to Russell, Bishop of Lincoln, and Lord Chancellor, the goldsmith is distinctly referred to as William Shore, and we presume a state paper may be considered a more trustworthy document than a popular ballad.

About the middle of the fifteenth century that great change in the feelings of men which caused the revival of learning and of the arts throughout the whole of Europe first began to make itself felt. No art was more thoroughly affected by the spirit of the Renaissance than that of the goldsmith, and, as already pointed out, many of those who afterwards shone as great painters first exhibited their genius in designs for gold and silver work.

Francesco Raibolini, better known as Francia (b. 1450, d. 1517), is mentioned by Vasari as an excellent enameller, and sinker of dies for medals. Domenico Bigordi (b. 1449, d. 1494), surnamed Ghirlandaio, on account of the garlands of jewels he made for the Florentines, was the son of Tommaso, a celebrated goldsmith, and was brought up to his father's business. Although he afterwards distinguished himself as a painter, he had previously attained fame by the workmanship of two silver lamps in the church of the Annunziata at Florence, which were destroyed in the year 1529. Another celebrated goldsmith was Andrea del Verrocchio, the master of Leonardo da Vinci, and one of the workers employed upon the silver altar of San Giovanni. He was engaged upon the restoration of the silver statuettes of the Apostles in the

[5] Chaffers' "Hall Marks," 1875, p. 134.

pontifical chapel when he decided to devote the remainder of his life to painting and sculpture.

Ambrogio Foppa, surnamed Caradosso, of Milan, was a skilful artist in gold and silver, and distinguished himself more especially in medal-cutting and engraving. He was a contemporary of Michelagnolo, the famous goldsmith of Pinzi di Monte, Florence, who was the first instructor of Benvenuto Cellini.

Having now arrived at the period when modern art may be said to have commenced, we will close this chapter in order to begin the second division of our subject with some notice of Benvenuto Cellini, who stands out as the most prominent among the workers in precious metals during the period of the Renaissance.



(*Fig.* 40) BROOCH OF SILVER FILAGREE WORK.
[*Date uncertain.*]

INDEX.

	PAGE
Aah-Hotep, Queen	11
Aix la Chapelle Cathedral, Shrines at	42
Alloys	5
Altars in Italy and France	31, 50, 61
Ancient Art	10
Assays	8
Bernay, Treasure found at	17
Bernward, Bishop	37
Byzantine Art	23, 36
Candlesticks and Chandeliers	46
Cellini, Benvenuto	4, 52
Celtic Jewellery	32
Censers	46
Chalices	33, 44, 46
Charlemagne, Diadem of	29
Ciborium, The	50
Clothaire II., Throne of	28
Coinage, Ancient	4
——— Engravers of	5
——— Standards for	6
College Plate	56
Cologne, Shrine of the Three Kings at	38
Crowns, Royal	24, 36
Croziers	46
"Diversarum artium Schedula"	59
Early Christian Art	22
Ecclesiastical Metal Work	36
Egyptian Art	10
English Goldsmiths	38, 62
Etruscan Work	15
Founder's Cup, The	56
France, Goldwork in	28
French Goldsmiths	60
Gauls, Goldwork of the	21
German Goldsmiths	60
Gifts of Plate and Jewellery in the Middle Ages	54
Gold, Values of	9
Goldsmiths, Celebrated	60
Greek Art	13
Guerrazzar, Treasure of	26
Hall-Marks	7
Hildesheim Treasure, The	18
Iron Crown of the Lombards	24
Italian Goldsmiths	60
King Alfred's Jewel	33

	PAGE
Luxury of the 14th Century	52
Mariette Bey's Discoveries	11
Metals, Antiquity of the Precious	1
Mines, Gold and Silver	2
Monastic Artists	36, 59
Money, Early Coinage of	4
——— Engravers of	5
——— Standards for	6
Monstrances	50
Nef of Edward III., The	54
Petrossa, Treasure of	23
Phœnician Ear-rings	17
Plate, College	56
—— Royal Gifts of	54
Reliquaries	40, 42, 58
Rennes, Patère de	17
Riaño, Juan	28, 37
St. Eloy	28
St. Sophia, Church of	23
St. Taurien, Chasse of	42
Salt Cellars	54
Saxon Art	32
Schliemann's Excavations	15
Shrine of the Three Kings, Cologne	38
Silver, Value of	9
Spain, Goldsmiths' Art in	26, 37
Standards, New and Old	6
Suger, Abbot of St. Denis	40
Super-Altar	51
Tara Brooch, The	33
Thebes, Ornaments found at	11
Theophilus, The Monk	59
Treasure of Bernay	17
——— Guerrazzar	26
——— Hildesheim	18
——— Petrossa	23
Virgin and Child, Statuette of the	58

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